

EVIL BLITZ

#2

DEAD TO THIS WORLD

Grigori

ANGORORIM
superchrist

Ancient Rites
CRUSHING
JACKHAMMERS

Apocalyptic Bands

STREET

INTERNAL
BLOOD

LEWD
MORDEFC

RECA

Thrash Storm

GEHENNAH



Helcome to Evil's Best! My name is Sergei and I'm an oldschool Metalhead from the (un)holy land! This is the second issue of my fanzine, that is dedicated to good nowadays underground bands that play Heavy, Speed, Thrash, Death and Blackened Thrash, like it's the 80's now and like there's no tomorrow! I hope that you will enjoy it, but if you don't - you can shove it! HAHA! If you're interested in a copy of the only previous issue that I released in Hebrew, contact me and I'll make a copy for you (though most of the material that appeared there is featured here anyway). Feel free to contact me via e-mail or snail mail, see addresses below. If you have a band that plays one of the genres I mentioned above, feel free to send me promo stuff (via snail mail, I don't review mp3's!) and I promise to review it here and spread the word about it as much as I can if I like it! I'm always open for trades as well of corpse!

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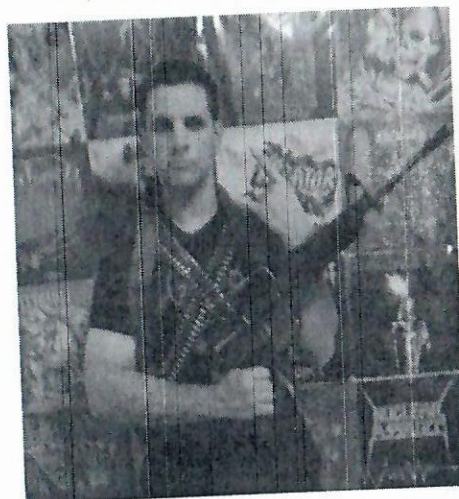
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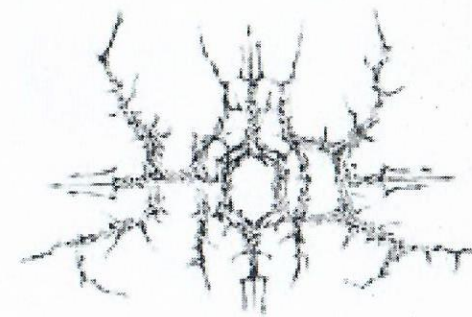
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When I heard Hod the first time, it was already clear that these guys didn't come to play bullshit games but killer old skull smashing mixture of Black and Death fuckin' Metal. Armed with spikes, utter hatred and 2 ex-Thornspawn (1 of which is also ex-Necrovore!!!) 6 strings desecrators, this band already shared the stage with acts like Master and Incantation and even got signed in Ibex Moon Records! So just before they devastate all around, I felt compelled to have an interview with Bjorn, the axe player.

Hi Bjorn! How are you there? Please introduce H.O.D!

Hello Sergei, Things are doing quite well down here in Texas. Hod is the band I currently play guitar in. Before I get too far, I would like to say that the correct spelling of the band's name is "Hod" and not "H.O.D". It is the Anglicized spelling of "Hodr".

Hodr was the blind brother of Baldr in Norse mythology that, guided and tricked by Loki, shot and killed Baldr with an arrow made from Mistletoe. We chose the Anglicized spelling as it is easier to pronounce than Hodr if you are unfamiliar with Nordic languages. Hod also has reference to the Sephiroth of the Qabalah, but I won't go into that here.



Hod comprises of me, Carl Snider (Lord Necron of Thornspawn) on guitar, Derek Rivers on bass, Dennis Sanders on drums, and Beer Reeb on vocals.

Interesting band name origin, I never heard about it... Whose idea was it?

Beer was the one that brought the idea of the name up to the band.

Hod released a 3 tracks demo in 2007, which is available on your Myspace page. How was it accepted by the maniacs in the underground?

The demo seems to be doing quite well. There have been a few detractors, but those seem to come from those that were expecting something that Hod isn't.

Was it released in any other actual formats (tape/CD/whatever)?

We initially released the demo as a promo only to shop to labels. We just made up some artwork and dubbed these only to CD-R format. Somewhere along the way we decided to make more to give some away and sell some at shows. The demo is also available at www.metalhits.com for sale for you ipod/mp3 player crazies.



Hod's music is an interesting mixture, where both old-school Death and some Norwegian Black influences can be heard well, though this music still has its own "Hod" touch. Which bands influenced you the most while writing this material?

5 Hod is made up a bunch of old schoolers that have been around since the tail end of the NWOBHM movement. We all come from different genre backgrounds which add to the mixture that is Hod. Carl comes from a Black Metal background, Beer from Doom/Stoner metal, Dennis from modern brutal Death, Derek punk, and Black / Death myself. Our influences that make their way into the material can be a bit of everything from our old favorite bands, to some modern stuff. All of which is unintentional. We just write stuff that we would like to see a band playing live. When we submit new songs to the band, once we get the skeleton of the song down, if we are not all standing there saying Fuck Yeah, Holy shit, etc... We work on it until it gets there. I cannot speak for the rest of the band, but my personal influences when I was writing are the same as when I was playing in other bands. Possessed, Kreator, Bathory, Nocturnus, Necrovore, Morbid Angel, Venom, plus some newer stuff like Marduk, Funeral Mist, Satyricon... Not sure if I would call these influences, but these are the bands that I am constantly listening to. I know enough of doing the band thing over the years to throw out stuff that sounds like other's works.



Does the fact that everyone comes from a different background in the band make it easier to bring more different ideas into the music, or does it also cause any disputes or misunderstandings between the band's members?

It does cause disputes and some misunderstandings, but everyone behaves professionally. If we don't agree with something, we state our peace and everyone takes time out to really try and see where that person is coming from. For example, about three months ago I introduced a song that I was rather proud of, but was a little on the long side. We want to try and keep the material we are currently writing for the second full length down to the 3-5 minute range. This song was around 9 minutes long. Beer told me after about a month of rehearsing the song that he was just not feeling it and a couple of the parts dragged on a bit. He suggested I re-evaluate the song and possibly come up with two out of the one. I ended up going over to his house one night and having him sit and dissect the song with and we created a shorter one out of the older longer song. This was good as this newer piece is actually twice as aggressive as the original! Another thing we run into is tempos are argued over a lot. This is all good though, because from the different backgrounds we all come from. It doesn't take that long to finalize a piece. We all know where we are trying to go with Hod, sometimes we just have to take ourselves out once in a while, so that we can get a different perspective of something with something.

of the driver seat every we bring to the table. Saying that, if you don't agree with something - you better speak up and be able to back up what you're disagreeing on with valid points. We don't disagree to disagree in Hod. We are all brothers and pick on each other ruthlessly and constantly. Anyone that can handle that should have no problem speaking up if they don't agree



Sure, a band is a family, where problems should be discussed and solved together! Recently you were signed in Ibex Moon Records, which belongs to Incantation's member. How did it happen? Is it a result of long time friendship or did like your demo so much that he decided to release your future stuff?

I have known John McEntee for roughly 10-11 years. Before signing to Ibex Moon, we were more acquaintances, than friends. I enjoy Incantation, but our signing wasn't influenced because of that. Alex Bouks of Goreaphobia was working for Ibex Moon, and he was the one that really dug our music and showed it to John. John gave us an offer that was the type we were looking for. Carl and I both know that John is a shrewd but fair businessman that has integrity. His integrity was what swayed our minds to work with Ibex Moon for the full length.

Aha, so you're working on a full length already? And when do you plan to have this full length released?

It's done; we are just waiting on the artwork to be finalized. It's entitled "Serpent", we will be releasing it through Ibex Moon. The scheduled release date is in February of 2009.

H.O.D. Already shared the stage with such classic acts like Incantation and Master. How were these gigs? Are there any plans to have some tour through the country in the near future?

Every gig we play is fantastic, even the bad ones. Playing live is a great high. When we get to share the stage with such legends as Incantation or Master, it is even a greater high. It is an honor to play with bands we are fans of. So much so, that it makes us play that much harder. We have even been told by a few national acts we have played with that they even had to step up their game at the gig, to match our intensity!



Damn, this sounds fuckin' killer! You've been playing in extreme Metal bands since the mid-80's. What is the secret of never getting tired of this music?

The secret to never falling out of love with this music is that it is challenging. Every time I buy a new release by another band that floors me, I tell myself that you have to top it. It is a competition. Much like how Olympic athletes compete. Everyone loves the sport (music), and seeks to make it better as time progresses.

So you prefer to seek out the one more interesting in its way sounding album over tons of retro stuff that keeps being released nowadays, don't you?

Some retro stuff is ok if it has heart. You can tell which doesn't, as you won't listen to it more than a couple of times. Personally, for an album to get included in my play again list, the entire album has to move me from first sound to the final one. I have listened to way too much garbage in the last 25 years. I am very picky at what I listen to now. I give everything a chance, but it has to be good to get listened to more than once or twice.

I totally agree about retro stuff that has heart! It's pity though that it's buried beneath so many useless bands today... Are you also into other genres, beside Metal?

I am a fan of lots of other music. Not to be would generate stagnation as a musician. I see ideas that are useful to what I am doing in all genres. Maybe not musically, but from a standpoint as a working musician, you can draw ideas on marketing showmanship from everyone in the business. Outside of Metal, I am a huge fan of Led Zeppelin, Acoustic Delta Blues, Americana, Bluegrass, old (1970's and earlier) Country and Western, and 80's Hardcore/Punk.

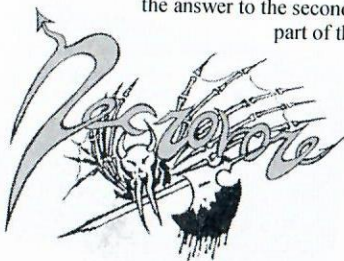
Are you familiar with any Israeli bands' music?

I am vaguely familiar with Melechesh's early works, other than that, no I am not.



Now, some inevitable questions about your past as a musician. As far as I know - you used to play in Necrovore, Thornspaw and Rehtaf Ru. Which band do you think you contributed the most and which band helped you to develop the most as a musician?

I joined Necrovore in 1988. I replaced Scott Humphrey, who played guitar on the Necrovore demo. This is also the answer to the second part of your question. I pretty much learned how to play guitar while being part of the Necrovore project. From 1988 through 1990, when we first split up, then again in 1999-2006 when Jon and I tried writing together again. As far as I am concerned, I only know how to play in the Necrovore style. Trying to branch out always comes back with that twist to it though. I played bass in Thornspaw from 1998-2001. I did not do much writing with them, but I did develop a bit of my live persona with them. Rehtaf Ru - I only did one bit of guitar with them. I played on the "Gates to Innana" tribute to Beherit with RR and we did "Grave Desecration". I was to help Urobach on his second full length, but this never materialized due to problems which were personal on my end.



Thornspaw released a 7" called "Horns to the Kult" in 2004 that features 1 cover to Beherit and a cover of Necrovore's "Divus de Mortuus". Do you think that it has anything to do with the fact that you used to be a part of Necrovore (even though you already were no longer in Thornspaw in 2004)?

That was totally in the Thornspaw camp. I was not in the band at this time, so I have no information regarding their decision to do this.

Looking back, what can you say about the fact that you used to play in Necrovore? Do you see this fact as a shadow that follows you everywhere, like for example - when people want to have an interview with you, just to ask you about Necrovore, as if you never played in any other bands?

I think it is an incredible honor that I was able to partake in the time I was in Necrovore. I don't get the whole Necrovore worship or as an albatross around my neck, because I don't use it to further my career. Yes, I was in Necrovore, but aside from what we did in the 80's, what has Necrovore done since then? This is what I am currently doing, what do you say about that? Like when we decided to do this interview, I asked that you please not make it Necrovore-centric, as I am not currently promoting that project. You are fair in this, but sometimes I'm not so lucky. You just have to take the good with the bad. All press is good press.

Hehe, I still can understand people who care about Necrovore that much that they don't even pay attention to the fact that you're not there already... Well, let's play a small associations game... What can you say about the following?

*B.C. Rich

Once a great company making killer guitars. Now they are a bloated corporation pushing shit instruments. Moser Custom Shop is vastly superior; this is why I play Mosers.



*Paul Speckman

Living Legend. Paul is a great spokesman for the longevity of Death Metal, and a true brother in this war.

*The Sacrifice of the Nazarene Child Fest

A show that the drummer in Thornspaw puts on once a year.

*Slayer mag

Slayer is the Rosetta stone of metal media.

*Corpse Paint

Enables one to create a visage of your true self. At least those that do it correctly.

*GG ALLIN!

Living embodiment of Sex, Drugs, and Rock and Roll

Please give me a list of your favorite 10 Metal albums ever! (Yeah, I know that this is a hard question, haha!)

Possessed - Seven Churches
Bathory - Bathory
Bathory - The Return
Bathory - Under the Sign of the Black Mark
Kreator - Pleasure to Kill
Exodus - Bonded by Blood
Morbid Angel - Abominations of Desolation
Nocturnus - The Key
Funeral Mist - Salvation
Watain - Sworn to the Dark

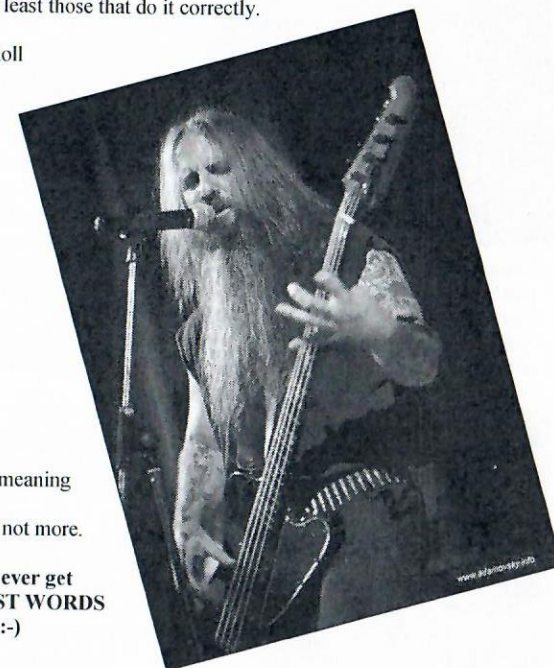
These are my all time favorites. Each has a special meaning to me. I listen to a lot more, but will listen to one of these at least once a week if not more.

Oh yeah, this list definitely features stuff hard to ever get tired of! And now... You know... The famous LAST WORDS you'd like to tell me, the readers and anyone else :-)

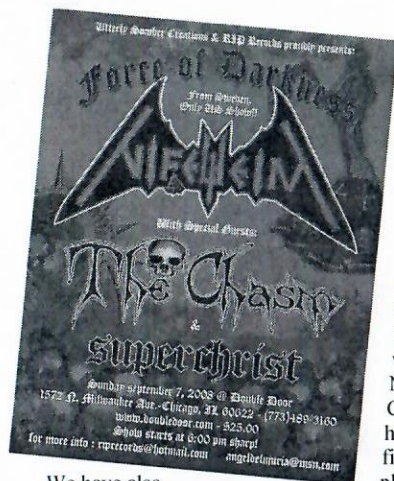
Sergei, thank you for taking time and showing enough interest to interview me and allowing me to introduce Hod to your readers. Keep promoting metal and Satanic ideologies. You can check Hod out at www.hodsdomain.com

A few words from our sponsor:
"Ph'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn!"

Whatever, haha! Thanks a lot!



Some bands play retro stuff, some bands play retro stuff that has heart, and some bands were simply formed too late, but are musically as good as the classics, even though they're not as famous! Superchrist, in my opinion, belongs to the 3rd category. Here is some more information about this band, by the founder/vokiller/bass player Chris Black! Lay down your hole to the black's rock n' roll!



We have also can say that! Actually the only other US band to play with both is our friends I already mentioned, Nachtmystium. Haha... Of course we were nervous about those shows also. We know some Venom and Bathory songs, and you better believe we get those into the set on nights like that! Anyway, we have been very, very fortunate to have these opportunities, and these shows will always be special memories.



Hi Chris! How are you there?

I'm alright, thanks. Getting ready for our last shows of the year before we begin recording our new album... "Defenders of the Filth"!

Yeah, I heard about the planned gig with NIFELHEIM! Do you feel excited about it, or has Superchrist already shared the stage with bigger classic acts?

I get nervous before every show! Every show is important in one way or another, even when there are only ten people in the audience, maybe one or two of them never heard us before, so we have to make a good impression! But for Nifelheim, yeah, this was a big deal, and luckily it went very well for us. All of the bands that night were good. Nachtmystium played a lot of new material for the first time, and The Chasm were totally mesmerizing. Nifelheim was one of the best sets I have ever witnessed. I think even Slayer in 1983 would have been a fair fight for the Swedes that night!

played with Metalucifer AND Sabbath, two times each! Not many bands

Fuck! Having played with both Metalucifer and Sabbath is really a killer achievement! Are you in constant contact with Gezol and co? Could the fans expect for some split of Superchrist and Sabbath or Metalucifer to be forged?

Personally I'm not into split releases, so I doubt it. But, if Metalucifer wanted to do a split with us, I think I would reconsider my opinion, haha! We don't have regular contact with Gezol, but I try to send him copies of our new releases, etc. and keep in contact that way. I hope we can do some more gigs with him soon... just an idea at this stage...

Anyway, please give some basic info about Superchrist as a band and the idea behind the band name, before I totally forget to ask, haha!

Oh, the name, well, that was between me and an old bass player. Back then I was the drummer, and we needed a strong, memorable name. Somehow we came up with Superchrist. If I had known we'd be around for ten years, I'd probably have come up with something different, but now we can't go back. Our original name was even more stupid: Julie Was Right. Anyway the core idea for this band came in 1998 when our old guitar player and I were listening to a tape of The Hellacopters. We decided to make a band with those kinds of simple rock songs but be much dirtier and more sinister, both musically and lyrically. Naturally we turned to Motorhead, Venom, WASP, etc. for the needed inspiration! We were also huge fans of Turbonegro, who had just broken up. So you couldn't call this a Metal band, more like an out-of-control garage rock band. The original lineup (as JWR) lasted only a few months. It's a miracle no one died. We did a lot of drugs and other crazy shit together. We recorded a demo, played house parties, and never made a single dollar. It was fantastic, but with the egos, drugs, inexperience, and other dangerous stuff around us constantly, it could only last for so long.

So when it fell apart, the bass player and I decided on the Superchrist name and tried to continue in a (slightly) more serious way! We made another demo, with me singing and a session guitarist, but soon this also fell apart, and it was just me and my songs. At that moment (summer of 2000), I decided to switch from drums to fronting the band. Then Hank came along on guitar and it's been more or less steady since then. Hank's playing and personality were absolutely crucial in solidifying the direction that Superchrist is taking now, so it would be on one hand fair to say that Superchrist didn't exist until Hank and I started working together. We played live for the first time as Superchrist in 2002. But on the other hand, most of our early material is songs from the JWR era. So the dividing line is blurry. You can find the story (and 4-song demo) of Julie Was Right on Myspace.

According to some reviews that I've read about HEADBANGER, its style differs from the previous albums, which were more raw and punkish, do you agree about it? If so, then what was the reason that brought to this change? What's the idea behind the album's title and cover artwork (is it only me or does the headbanger there look fuckin' similar to young Paul D'Anno?!)? And by the way, is there any progress with the vinyl release of this album?

The vinyl release is a question for Rock Saviour. It's in their hands now. Because R.S. shares a staff, mailbox, and bank account with Iron Pegasus, I think some of the delay is due to the number of releases planned. "Headbanger" is our most clean-sounding album for sure. Before we recorded it, the lineup fell apart, and I couldn't find new members fast enough. So I had to use session guys to make the record. At the same time, I decided to try recording in a professional studio instead of our rehearsal room. So these factors resulted in a less raw album. Some people say it is the best Superchrist album, some say it is the worst. But all of the albums have different strengths and weaknesses when you compare them. "Headbanger" has my best vocals and lyrics, that's for sure. Paul Di'Anno, yeah? I've heard that it looks also like Mike Scalzi from Slough Feg!

Haha! That's right! And how is "Defenders of the Filth" going to sound? Will it be more in the Headbanger's vein?

Actually it's more toward the "South of Hell" sound in terms of production, or maybe the "Ladycutter" 7" to be precise. We're about halfway finished recording now, with only vocals and solos left to be recorded. So far it sounds nice and raunchy, perhaps with a bit more classic metal influence as I've been totally overdosed on bands like Danger Zone, Behemoth (swe), Randy, and my usual heavy diet of NWOBHM. You will hear this in a couple songs especially, "Evil Essence" and "Fuck with Your Boots On". Of course we still have some straight-ahead rockers; one song called "High and Mighty" is perhaps our most simple song to date!

By the way, what's the idea behind "repeating" classic song/album titles like Defenders of the FILTH or FUCK with your boots on? Is this an alternative way to try to show "respect" to these classic songs/albums/bands?"

Yes, exactly! It is just our sense of humor and our reverence for these bands. Plus, it helps people to remember the titles, since the original is always in their mind.

Cool idea indeed! As far as I know, you are/were also involved in other projects except Superchrist since mid-90's, that belong to different genres. So how and when did you get into Metal and what are your musical tastes and influences in Metal and in general? And what do you think about the nowadays Metal scene?

I got into metal around 1986. I still prefer 80s metal but there is no denying the classics from the 90s, this decade, and of course the 70s. Nowadays I mostly buy the new albums from the old bands I love, like Saxon, Gamma Ray, Bad Religion, etc. Of course I still follow the underground to some extent. I do enjoy the last releases from Deathspell Omega, Nifelheim, Necros Christos, but I guess that's the more visible level of the underground. Midnight is a favorite.

Superchrist
back & black





I also should mention Zuul and Wastelander, two of the best new US bands around.
I have other bands, sure, and they're in different styles, and my roles vary. But Superchrist is the only band that I've ever been in, that functions on all levels, as a recording act, a live band, the whole package. I play drums in Pharaoh, but that is mostly a studio project. Same for Dawnbringer, that's more of an art-cult than a band. I also work with Nachtmystium, as some people know, but there I am just helping record the albums.

Talking about Wastelander, their CD was recently on your label "Planet Metal". So here is an opportunity for you to give it a small introduction and advertisement! ☺

Ah, thank you! Planet Metal is something I started to keep myself busy between band activities. Plus having a small distro at shows helps me to make some extra money on the road. Planet Metal releases mostly will focus on newer bands, with a few obscure re-releases along the way, such as the Sentenced demos which we are gradually releasing on vinyl. 2008 was the "depopulation" phase, with Wastelander and Kommandant. 2009 will be the "new classic" metal attack, with Hellhound (Japan), Harbinger, and Zuul.

PLANETMETAL

I was deeply impressed by your lyrics (and the music of corpse, otherwise I wouldn't make this interview, hehe!), but it seems that there's something especially personal behind songs like "Bloody Hell", which deals with an average headbanger's constant lack of money and especially **FUCK LIKE A PRIEST**, which is about the pedophilic Christian "men" of religion. These songs lead me to ask you about your (probably anti I guess) religious views and what do you do for living in general?

I make and sell albums for a living and occasionally do some gigs. Music is what I do. I enjoy studio work more than playing live, so I devote more time to it and therefore make more money by comparison. But I earn money doing both. Anyway, thank you for the compliment on the lyrics. I think it's the first time I've been able to write so much in a short time and not be later disappointed with the outcome. Personally I think "No Color" is the best set of lyrics I've ever done. "Fuck Like a Priest" obviously has some humor, and yeah, I'm an anti-religious person all the way. Like with government, it's the hypocrisy of it all that is most infuriating. I can accept stupidity.

What is your opinion about the internet' influences on music and particularly Myspace? Do you consider it to be a blessing or a curse?

It's both. But you can't make it go away, so there's no option except to ignore it or take advantage of it. Myspace is a great utility for booking shows, specifically. Superchrist has no management or booking agent. We're on our own. So you better believe that we take advantage of a tool like this to make it possible to have a decent road trip. We did a tour in 2005, and it was grim. We did another tour in April of this year, and it was great. Of course we're more experienced and a much better band nowadays, but the Myspace mechanism definitely made the whole organization aspect a lot easier. Plus we are constantly selling our merchandise to fans all across the world, and without Myspace and Paypal, of course it is still possible, but it's a lot more complicated for us and for the fans. So I see the internet as a tool. Perhaps the internet sees me as a tool!

HAHA! Probably every one of us is just a microscopic part of an endless puzzle called "Internet" indeed! There is a very big wave of Thrash Metal flooding the scene nowadays and major labels even decided to sing some of them, some of which are very young and in my opinion far from being the better ones. Do you think that it could/will happen with classic Heavy Metal in the near future? If it happened, how would/wouldn't it have any influence on Superchrist's sound/quest/attitude?

Actually, yes, I think it is already happening to some extent! Check out the kick-ass Swedish band Enforcer for proof of this! And the upcoming releases from Planet Metal might start a classic metal mania. At least I hope so! Harbinger, Zuul, and Hellhound are all deeply influenced by early 80s metal.

As for Superchrist, our music hasn't really changed much over the years. We have a formula and we ain't afraid to use it! But if classic metal becomes the next big trend, this can only help. Of course, if it happens, it will fade... but we won't!

Do you know any Israeli bands? If yes, which ones?

Arallu and Melechesh are killer! I also need to check out Salem, but I'm lazy! What bands can you recommend? Did Israel have any great 80s bands, or some bands singing in Hebrew? I bet that could be a pretty brutal language if used for metal lyrics. I'm not joking!

Melechesh left IsraHell +/- a decade ago and in my opinion Arallu just rips off Melechesh stuff and has more pose rather than worthy music (although they've recently recorded their 5th album). It's just funny to see them writing about non-existing Mexican vinyl bootlegs of their stuff in order to seem more kvl and impress local teenagers who actually believe it! They even once shamelessly put their logo on the 1st version of Impiety's debut (a band which maybe 10 people in this country know) and wrote that it was an "unconfirmed cover artwork of their vinyl release somewhere in Mexico"!

As for other bands - you must give pre - "A Moment of Silence" Salem's stuff a listen. If you like bestial stuff like Sarcophago (their pre-1994 recordings) and their "Kaddish" album is a Death/Doom masterpiece as well. The Israeli TANGORODRIM is a lion amongst sheep in the local "Black Metal" scene, which plays non-compromising, alcohol-fueled Black Metal in the vein of Hellhammer and Darkthrone... The Israeli HANGMAN used to play killer thrash but unfortunately split up after 2 demos and a split. There are also some new good projects, such as Morbid Tendency (oldschool Death Metal), Tsorer (oldschool Black Metal with balls!) and Strident (thrash). Unfortunately most of the people here prefer new school stuff, so there aren't that many worthy bands here. As for bands who sing in Hebrew STELLA MARIS is a very professional HM band, I think hat one of her albums was even produced by the man who produced JP's PAINKILLER! But Metal bands who sing in Hebrew are rare, PLUTONIUM used to play some nice Manowarish heavy/speed but they broke up before they released anything. Gologolot deals with Hebraic issues and some of this project's songs are in Hebrew, but it's hard to understand the lyrics since it's very raw BM and it was recorded with necro quality.

Ahh, yes, I must check out Salem. I also need to check out the Japanese band with the same name. And this Tangorodrim sounds promising! Too bad Plutonium didn't make a release, that would be very interesting to hear!

What are your favorite 10 Metal albums ever?

Lightning to the Nations
Show No Mercy
Somewhere in Time
Twilight of the Gods
Amok
Dies Irae (not metal, sorry)
Imaginations From the Other Side
Apocalypse Dudes (sorry again!)
From the 13th Sun
and, of course, No Sleep till Hammersmith

What are the last words that you'd like to tell me and the readers?

Stand up and shit!

Fuck yeah!



Viravoid – Death by Metal (Demo CD-R, Self Released, 2006)



No, I didn't write any wrong band title here! It's not the legendary pre-Death "Mantas"'s demo I'm writing about, but these 2 bands actually do have something in common in addition to the demo's title – this band's members were 16 years old and younger while recording this demo and Viravoid changed their name after releasing this debut demo too! But you've got nothing to worry about – the musical similarity between Death and Viravoid isn't that big. This demo features 4 very aggressive Thrash anthems, influenced by old school Thrash & Death Metal. It's hard to believe that the vokiller was just 14-15 years old when he performed these harsh and evil vokillz, that remind of Tom Angelripper! The solos here remind of BBB era Exodus, the lyrics talk about environment pollution, anti religion and of

corpse – METAL! Typical Thrash lyrics, yet written in a more intelligent way than many of the bands who dealt with these issues in the past.

Overall – this demo is a must have if can still be found, I was also impressed by the high level musical skills of these guys, which are above the new "retro" Thrash acts of today, though the music is not as technical as CORONER's... The sound is absolutely ok, all the instruments can be heard clearly, but it's not overproduced and doesn't sound plastic at all. This band deserves much more success than all of the new wave of retro fun-thrash! The only bad thing about this release is the fact that it was sold only as cd-r's and there's just a picture of the band instead of a cover artwork, but I'd rather not judge a book by its cover. Those who have serious problems with it – fuck off and buy some crappy mediocre 3rd rate Slayer rip-offs who got signed in a major label that can pay Ed Repka for drawing a proper cover artwork! 7.5 / 10

Dawn of Wolves – Plague Called Warfare (EP CD-R, Self Released, 2007)



As I mentioned in the previous review, Viravoid changed the band's name after the demo

release and now it's called Dawn of Wolves. This EP was recorded and released under the new name, also released as a primitive CD-R with a primitive artwork. There are 7 songs here in total, 1 of which is an intro and 4 of which are re-recorded versions of the Viravoid's demo. The intro "Valley of Darkness" starts as a bass solo and later the other instruments join as well, and here they sound much better than in the demo, thanks to the killer production! The intro is followed by "No Time", which was featured in the demo, but sounds here much better and refreshing for the following 3 reasons: the higher tempo (which is also the reason why this song is 27 seconds shorter here), the great sound quality and the vokiller, who sounds infernally aggressive on this release! This improvement can be

other 3 songs that were previously released and the 2 remaining new songs sound felt also in the just as killer. The most special fact about this band is that even though their stuff is well done oldschool Thrash, there is a still a lot of musical variation here. Like most of the Thrash bands, it features a crazy drummer, 2 guitar plays that supply a great dose of lethal riffs and solos and a bass player that maybe is not DiGiorgio, but he still contributes here more than just some rhythm and volume to the music. When this EP was released, it was written on the band's Myspace that they're influenced by old German and South American Death/Thrash bands and it definitely doesn't sound like polished Gay Area stuff, but when I was writing this review, I understood that the main reason why I enjoy this stuff so much is the fact that I just can't think about bands that D.O.W. sound like them! So maybe singing about Metal madness, environment pollution and anti-religion has nothing to do with originality whatsoever, but I really didn't find almost any big similarities between D.O.W.'s music and other bands' stuff (except for the BBB era Exodus inspired solo in the song "Death by Metal" and the song "Wasteland", that reminds me of Pestilence's "Consuming Impulse" album). This EP is really recommended to those who would like to hear some high quality brutal (not crappy br00tal!) Thrash and not just another mediocre band that recycles stuff that you've already heard many times before, performed by much better classic bands! 9.5 / 10

Alcoholocaust – Ensaio Do Diabo (Demo Tape, Self Released, 2006)

I got both of this band's demos in a trade with the band, after hearing some of their tunes on Myspace. It's kinda raw speed Metal with a traditional evil Metal attitude. I find it hard to review this debut demo, since the tape I got has a totally necro sound, especially when played on my decrepit, cheap tape (hopefully gonna buy a better one soon, haha!). And when I say NECRO sound quality, I mean that Hellhammer's "Death Fiend" sounds polished when compared to it! So surprisingly it starts with some pop tunes, haha! Not such a bright idea, but still funny... From what I could actually hear in the songs themselves – it's very primitive, basic drunken speed Metal with Blackish vokillz, performed in Portuguese. There are 4 songs here and it's not hard to understand what they are about form the song titles (Brigada Anti-Posers, Thrash Metal Ataque, Patrulha Do Thrash, Satan Bock). Simple and headbangable, even though not really listenable. Definitely not a must have, but I believe that if it ever gets re-released with a listenable quality – fans of stuff like demos-period Toxic Holocaust will enjoy it. 5/10



Alcoholocaust – Speed Degredo Metal (Demo Tape, Self Released, 2006)

Well, this one is much easier to review, since the sound is much better here! This demo was recorded in a studio and though it does still sound raw and dirty, every instrument can be heard here really well! Nevertheless – I think that the only progress since the debut demo that we have here is in the production, the rest is in exactly the same vein, but those who look for "original" or "progressive" stuff can skip this review, than skip all the rest of the stuff I wrote about here and listen to Dream Theater.

This time – the intro is a siren and some shots can be heard here. Whatever... The punkish drums here are very basic, the bass is heard very well and there are some nice guitars tunes can be heard here as well. It's not really intense, neither dark sounding stuff but kinda pretty happy Speed Metal. Like in the first demo – there are 4 songs except for the demo here and all of them praise Metal, Alcohol, Posers killing and the likes. The highlight is the last song "Alcool E Metal" which is a real anthem that will make every Metal maniac sing along with the chorus! Should one really know Portuguese in order to understand what it's all about? ☺

So overall, it's not a groundbreaking yet still enjoyable demo. There are better bands in this genre without a doubt, but it's not bad at all for what it is. 7/10



Cancerbero – Abominations from Hell (Demo CD-R, Self Released, 2007)

This time it's not a young band I'm reviewing, and surely not a "retro" one! The Chilean CANCERBERO was founded back in 1987 and shared the stage during live performances during the late 80's and early 90's with the best and most well-known Death Metal bands from that country, such as DEATH YELL, ATOMIC AGGRESSOR and TORTURER, which's stuff can be found even here in Israel. The band released 2 demos that received great reviews in the underground back in 1989 and 1991 and then split up in 1994. In 2001 CANCERBERO was reformed with a different lineup and split up again in 2003. The last time they became active was in 2006 and since then they released a rehearsal and a demo that's I'm going to review, hoping that this time this band will stay active for longer than ever and will kick ass for many more years :-). Music wise - it's typical South-American Death/Thrash which I can't believe that was recorded just a year ago, for it sounds like it was recorded back in 1988! It features 5 songs, 4 are new and 1 was written back in 1987! The sound is definitely raw and it doesn't seem that it was recorded in a very professional studio, but it's just great that it has this rawness, because while every instrument sounds clear here, the sound isn't polished and it doesn't sound plastic. The riffs are also typical for the genre, they're not too complicated, but they're really aggressive and will surely make you want to bang your head! The vokillz are something between aggressive thrashy vokills and growling and the voice is reminiscent of Wagner Antichrist. Overall the demo reminds of such raw classics as Sepultura's first demo and it's definitely recommended to all those who like raw Death/Thrash the violent South American way. The songs are pretty short (there's only 1 song longer than 3 minutes, the others are between only 2:12 and 2:40 minutes long) and the problem here that they totally lack solos. At the moments when one might expect to hear a solo - there are only riffs. And despite the fact that the riffs here are really killer, it's still not an excuse for the lack of solos. 7.5 / 10



Miasmal – Epitaph of Nauseation (Pro Tape Demo, Detest Records, 2008)

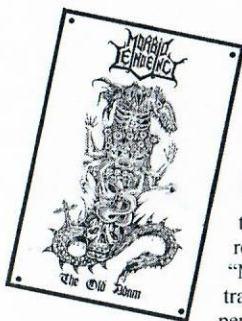


and Unleashed know what to expect and can surely not go wrong with this release! Get it as long as it's available, since it's limited to only 200 copies! 9.5 / 10

So here is another pro-tape release unleashed by Jerry of Detest Records. Miasmal is based in Sweden and this can definitely be heard in their music! Expect nothing but pure Swedish Metal of fuckin DEATH a la Entombed's Left Hand Path! There are 4 tracks of pure darkness and aggression here, done with the right feeling and as devastating, crushing sound as LHP itself! I would rather believe that it was made by some forgotten Swedeth band in 1989 than a band that was formed just in 1989! All the musicians here know what they do and basically there's nothing bad I can say about this demo, especially considering the fact that it's just their 1st demo! It's just the same Motorhead inspired bestial Rock N 'Roll that redefined Death Metal 2 decades ago, definitely made from the heart!

Sometimes I can write a longer review about some demo than about a full length album, but it's not the case here, since there's nothing to waste space about, except for the fact that those who like old Swedeth a la Entombed, Dismember, Carnage

Morbid Tendency – The Old Adam (Promo CD-R, 2008)



It was really cool to discover such a project in my country! Morbid Tendency is an Old-School Death Metal a la late 80' - early 90's Florida stuff like Deicide & Malevolent Creation, made by 1 guy called Alex. This demo consists of 5 songs, lasting for a bit more than 20 minutes, which is a perfect length for a demo. The first song "The Old Adam" starts with a cool intro, probably inspired by Massacre / Chamber of Ages and the likes (not really similar to this one specifically though) and then starts to kick like there's no tomorrow! There are many really cool and catchy riffs on this demo and killer solos as well, like in the second song "Dying Nation". The rhythm varies between mid and fast temp and it's really hard to get bored with this stuff. The other song titles are "Eternal Suffering", "Mental Obliteration" and "Infinite Suffocation", so it's pretty clear that lyrically it's the traditional stuff from this genre. And last but not least – the bass! Most of the time it just performs the roots, but in some places you can hear some really cool parts in the vein of

Cannibal Corpse, that sound really cool.

So far, so good, but this demo has 1 weak side, and it's the drums sound. Of corpse it's just because the drums are not real but programmed and hence sound annoying, and there's slight side effect heard in the growls, probably caused by usage of a cheap microphone, but the growls themselves sound really decent. BUT hey, don't forget that it's just the first demo, completely made by a single maniac, for other maniacs! So nerd audiophiles – better just fuck off!

So, when all is said and done – it's still a great release, done with honest passion! Alex definitely knows what he does, and if he finds more human band members to fill the lineup – a really killer no bullshit Death Metal with balls act can grow out of this project!

This demo should be released in 100 copies on tape through AVR label, so you better not miss it when it's out! 8.5 / 10

Em Ruinas – Promo 2007 (Tape, Self released, 2007)



right and have getting if the band still has any copies left. By the way, they're currently recording a Full Length album, better check it out!

8.5 / 10

Here is yet another simple but nice Speed Metal demo, that features 4 songs, 3 originals and 1 Violent Force Medley! Expect nothing but pure Speed Fuckin' Metal here! I believe that fans of bands like Living Death would enjoy this stuff, though it's not quite similar.

There are 2 singers here – André the bassassin has a high voice that sounds pretty hysteric and could fit some punk band as well, while Igor (the axe player)'s vokillz are VERY similar to Jeff Becerra's, adding this harmless Speed Metal band a more evil touch. The songs themselves are pretty short (between 3:14 and 3:20 each) but done also some cool solos. Overall it's really cool stuff for a first release and it's really worth

Funebrarum – Beneath the Columns of Abandoned Gods (Full Length, Vinyl reissue on NWN!, 2008)

Surprisingly, even though there are hardly any people aware of this band's existence in my country, the first time I heard about this old school to the bone Death Metal project was when I read an Abazagorath-centered interview (a USBM band where 2 of Funebrarum's members play) in a local webzine. So overall – Funebrarum is an old-school Death Metal band, mainly influenced by the DM that was created by bands like Nihilist, Entombed, Grave, Grotesque and God Macabre back when these bands ruled supreme. But unlike many "retro" bands that just imitate and rip off the classics, Funebrarum has its own sound, which at times even makes bands like the ones I mentioned sound really soft, compared to Funebrarum!

This album was released back in 2001 and is still their only full-length release, but they also released 7" a single called "Dormant Hallucination" in 2003 and had a split CD with the recently resurrected Swedish "Interment" horde (which has a killer artwork done by Chris Moyon by the way), which I will probably order and review when the promised vinyl version is released. But in 2008 – this album got a great vinyl issue, done in the best traditions of NWN!

Funebrarum's music is mainly characterized by very heavy and massive guitars and bass work and VERY low growls. Really LOW I mean! Most of the time, the temp moves from slow to mid, but there are faster and more aggressive parts as well, and the guitar solos are well done, with a bit dose of feeling. Despite the fact that there are only 6 songs in this album, its length is around 31 minutes, since the songs last for 5-8 minutes.

It's not a catchy album, it's the kind of album you'd better listen while doing nothing, rather than just put it on the background. But once you listen to it carefully – you will understand that it's not just another album but a masterpiece, for those who really like the ancient Swedish sound at least. The lyrics deal with the same rotten issues, such as morgues, decrepit cemeteries, corpses and other places everyone will have to visit and join sooner or later, haha!

If I had to choose a record released in the 21st century to take with me to the grave, my choice would be the die-hard version of this album, which I also bought. It features 2 beautiful splatter-blue vinyls+poster+patch and sticker, while the regular version is a single black vinyl+poster. Both versions feature also the 2 tracks from their single, but I would make this choice not because of the patch, the sticker or the vinyl color, but simply because the extra-vinyl features their debut 3 tracks demo "Triumphant Ascent" from 1999 and 2 rehearsal tracks, recorded back in 2000. Those are just 5 tracks in total, but only 2 of them appear in the album and the single, so actually the die-hard version features all the songs this band ever released prior to the split with Interment! The demo and rehearsal tracks sound rawer and somehow even more frightening than the tracks in the album, haha! By the way, the poster features the 7" cover artwork, a killer (probably Lovecraft-inspired) drawing by Dan Seagrave, who's works appear on such classic DM albums as Carnage's full length, Entombed's and Dismember's albums and more! For me – this is the 2nd best reissue done in 2008, after "Demon Entrails"! 10 / 10





Brilliant, haha!

realistic reflection of what nowadays musical industry is all about! There are 15 songs here, but the album lasts only 27:48 minutes, that leave me wanting to hear more stuff from this band in the future!

Most of the time it's typical fast and stupid (in the good sense of this word) fun-crossover, featuring fast riffs, rough-screaming vokillz and of corpse fast drumming. Some of the songs here are "Short but Sweeteeet" (Remember the song with this title in M.O.D.'s "USA for MOD" album?), which are pretty needles for me, but still fit such an album well. What I really like about this album is the humor that is expressed not by only this kind of senseless songs and lyrics, but also in the music itself. It reminds me of how Macabre do it. I think that it's more funny to suddenly hear some Country music mixed with something between crossover and grindcore in one song (like in "Horse Alone") or a mixture of well played blues and Thrash (like in "B.Blues/Witch Bitch") rather than just read a stupid (or genius?) song title like "Attack of the Necropig". But probably the ultimate highlight of this obscure masterpiece is "Le Garçon flambé"! I simply can't keep myself from singing along with the song the part where they just scream LA-LA-LA-LA! LA-LA-LA-LA! LA-LA-LA-LA-LA-LA-LA-LA-LA-LA!!! And the CANCAN solo that follows this part simply fits in perfectly! It reminds me of how I once started to dance Cancan in the middle of a moshpit on some local Mayhem tribute gig while being drunk.

So actually this is not a coincidence and even though there aren't many musical similarities between Brainless and Gehennah, since despite all the differences – the core of both of these bands is the same, and this core is the honest passion to make great fun Rock n' Roll from the heart and play what you wanna play without giving a fuck about what others might think about it. As for me – I think that this band deserves much more support than any Panda-Black Metal era Darkthrone clone band or most of the new retro-Thrash bands and brainless are those who take them seriously while thinking that bands like Gehennah or Brainless are not more than just a joke.

9 / 10.

Stygia – Promo CD (Self Released, 2006)



Actually I had no idea what to expect from a 3 tracks promo, featuring a Gustave Dore' painting, from a South American band, called after the land of Conan the Barbarian, when I got it through a trade. Black Metal came to my mind, also because of the goat that appears in the logo, but actually my suspicions were wrong, since it's more reminiscent of early 90's Florida Death Metal stuff. Stygia sounds similar mostly to early Cannibal Corpse. Most of the time the rhythm moves from mid paced to fast and the musicians know what they do. I wouldn't call it original, but it's still not bad for what it is and let's not forget the fact that this is their first promo CD anyway. The highlights are probably the drums, that sound pretty interesting and above average Cannibal Corpse clone band (at least for the fact that it's not double-bass most of the time). The rest is more or less something you heard already somewhere else – the Vokiller sounds pretty similar to Barnes-era CC growls,

and the riffs are reminiscent of early 90's Death Metal acts like CC, Deicide and Morbid Angel. The weaker part of this promo is the production. The guitars are there, but they're a bit buried under the loud drums and vocarnage. I'd prefer to hear the guitars better anyway. Overall, this release is not bad, but I hope that this band will release some better produced stuff in the future. 7.5 / 10

Blasphemophager – Atomic Infested Carnage (Demo, NWN! 10" reissue / CD-R in 2003)

Despite the logo that reminds of early Sepultura, which drew my attention towards this release (apart from the cool cover artwork of the vinyl), there's not much in common between this Italian band and the once so great Brazilian act, except for the sound, which seems to be even more raw and chaotic than in Sepultura's debut demo and album! Musically – it's bestial Black/Death in the vein of Blasphemy and Sarcófago, with fast as Grind drumming, not typical growling (which is actually very typical to this genre) that sounds more like vomiting noises rather than like growling and very fast and violent guitar work.

This demo was originally released as simple CD-R's, so don't be surprised by the very raw and dirty sound. It's not that it doesn't fit the music and it's not that it's that raw that the music can't be heard, but for my ears – there is still too much noise here that I would prefer not to hear.

This demo features 5 original songs (the first one is an intro) and 3 covers to classic songs – Sarcophago's SEX, DRINKS AND METAL, Blasphemy's GODS OF WAR and

Beherit's GRAVE VIOLATOR, played with a big dose of Blasphemophager's touch. Overall it's clear that it's done by a bunch of crazy Metalheads that are obsessed with bestial Black/Death and know exactly what they do (especially considering the fact that it's just the first demo), but this release is still not my cup of tea and I got this vinyl in occasion. Still – those who want to make their neighbors suffer, it's worth spending 10\$ on this ultimate revenge to MTV worshipping faggs, but those who prefer their BM played the Hellhammer or Bathory way and not like Blasphemy, and their DM - Thrashy and not Grindish – can easily pass on it. Of corpse, like any other NWN! release, this one is done in a just killer way and I like this Die Hard red 10" with the patch and sticker that it features and the cover artwork, even though I don't enjoy the music. 6.5 / 10



Crushing Jackhammer - Time to Thrash (D.I.Y. PRO-CD-R, 2008)

When I discovered this Thrash act, which originally featured 2 30+ y.o. thrashers, that used to play in a Thrash/Crossover band (Devoted to Hate) since 1994 - I didn't expect to hear anything bad from this band. A few months later - these guys found a bass player and a drummer, but this demo was recorded only with the original duo.

So what do we actually have here? I'll better first say what we DON'T have here! A CD-R and not a tape (classic demo format) demo release is not such a problem for me, as long as the music sounds good and the cover looks at least suitable... But unfortunately there's no cover artwork! Instead of an oldschool photoshop-free cover artwork, there's only a logo and the demo title written below. Pity. The second thing that's missing is variety. I definitely don't mean such a variety as a semi original dumb mixture of genres, but it's just that the songs here sound very monotonous. The last but not least missing thing in this release is real drums. It's recorded with a drum machine.

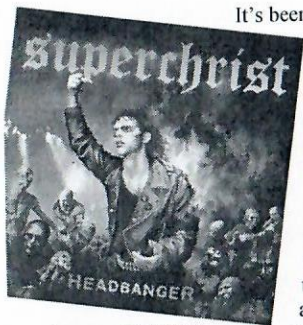
So What the Hell do we still have here? :-) There's still a lot, Metalheadz!

The drums might be not real, but let's not forget that there will be real ones in the future and the drums here were still programmed well and they don't sound annoying. The lack of variety is a bit problematic, but take my word that those who like Oldschool Thrash will still enjoy the riffs that this demo suggests (and I tell there are some good riffs here!) and the vokiller's voice, which reminds the Rigor Mortis' vokiller's one! Actually even the drums sound pretty okay and surely not BAD on this release.

In my opinion - this band has some great potential and there's a lot to expect from them in the future. Oh yeah, I forgot to tell about the lack of the cover artwork... Personally I've already learned my lesson about the fact that a book should never be judged by its cover and a Thrash Metal demo that costs 4 euros ppd worldwide and available for free download (according to the band - "for those who can't afford buying it!") should be ordered and listened to! 7 / 10, in a hope for a better future.



Superchrist – Headbanger (Full Length, CD, Planet Metal, 2007)



It's been really long since I enjoyed a nowadays traditional Heavy Metal album that much! Chris Black, armed with a Rickenbacker bass and Lemmy-like voice, supplies here a great dose of classic Heavy Metal with lots of Rock N' Roll. It's easy to notice the Maiden, Motorhead, Saxon and WASP influences, which it's really hard to go wrong with. Like a headbanger that it not afraid of all the zombies of the cover and doesn't surrender and proudly shows a fist, Superchrist don't give a shit about any modern trends and just play early 80's style Heavy fuckin' Metal. Overall it's cool stuff with many Rock N' Roll riffs and solos that could easily fit into an old NWOBHM record. From the lyrical point of view – like in many classic HM albums, it's worth checking, for the lyrics reflect the reality really well, using some great sarcastic humor. For example, the song "Bloody Hell" talks about the constant lack of money, which is usually experienced by headbangers that give all they have to their favorite music genre, or the song "Fuck like a Priest" (no, not a beast, a PRIEST!), which is the strongest song in the album from the lyrical point of view. The sound in this album is cleaner than in the previous ones (by the way – this band exists since 1998 and it's their 4th album already) and it doesn't have much punkish rawness like in the past, but it doesn't sound forced and it's really great for what it is. Recommended for every HEADBANGER out there! 9.5 / 10

Swallowed – Epitaph of Nauseation (Pro Tape Demo, Detest Records, 2008)



Swallowed is a new Death Metal band, featuring 2 young guys from Finland, Ville and Samu. This is their 2nd demo, but as far as I know – there only a few copies of the 1st demo exist, so "Epitaph..." is Swallowed's first introduction to the public. These guys are very inspired by Autopsy, which I personally never liked, but I wouldn't write this review if I didn't like this demo. There are 3 original tracks and an Autopsy "In the Grip of Winter" cover featured here and this demo is really cool for what it is. While other guys who study with Ville and Samu at the same school probably listen to Slipknot and shit like that, these 2 guys create decent Death Metal, which has its ugliness that fits it so well. Most of the time the music is played in slow to mid temp, with very heavy sounding guitar riffs, pretty basic drums and bass and a very desperate and ugly (in the good way, hehe) sounding growls. Personally I prefer faster and thrasher death metal, but I still enjoy listening to it from time to time, when I have the right mood. Those who like Autopsy will surely like it much more, and even Chris from Autopsy gave it a very positive feedback. This demo is limited to 150 and is probably sold out the moment you read it, but it's worth hunting for those who like slow and doomy Death Metal for sure! 8 / 10

Recrucify - Satanic Promiscuity (Promo CD-R, 2008)



vokillz sound

fit the music like a glove. As for the lyrics, the songs titles say it all – the usual stuff, and I don't mean flowers and god praising @...

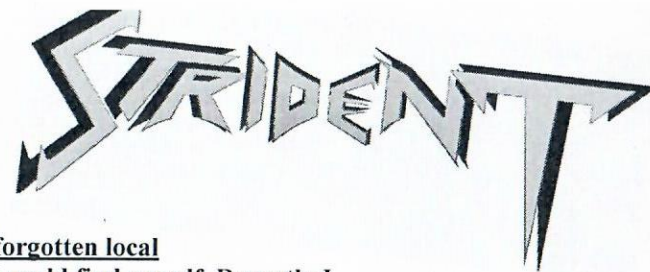
Overall – this promo is really great for what it is. It's not for everyone, but it shows that these guys know exactly what they do and they also do it well, so if you're into bands like Sarcófago, Vulcano, Mutilator, early holocausto and the likes – check out this band and their upcoming demo tape release, you know what to expect! 8 / 10

When headbangers from foreign countries ask me to recommend them some good Israeli Metal bands/albums, they usually get the same classic answer about old Salem, Hangman (R.I.P.),

Tangorodrim and some long forgotten local

Death Metal acts that I wish I could find myself. Recently I

discovered some new cool bands in the (un)holy land which this country should be proud of, one of which is the Thrash Metal act "Strident" from the South Israel area. Moreover – recently they released a demo, which is unfortunately uncommon to the local bands that usually keep dreaming about a contract with a major label and later break up without having "released" anything but a few mp3's in the internet. Bands that actually DO instead of TALKING without end will always get my respect and my support, so I decided to have an interview with the whole band.



Hailz Strident! How are you there guys? Please introduce yourself and give some basic info about the band's biography!

Hi Sergei, we are Mike (guitar & back vocals), Demon ("Vokiller"), Roma (bass) and Den (drums), and we are Strident. Strident was established in late 2004 and its goal was to bring back the old-school thrash metal to the world. The first gig was in 2005 and after that we had gigs all across IsraHell. Although the band changed its line-up many times, we never gave up our idea of spreading the Thrash Metal.

By the way, what does the word "Strident" mean?

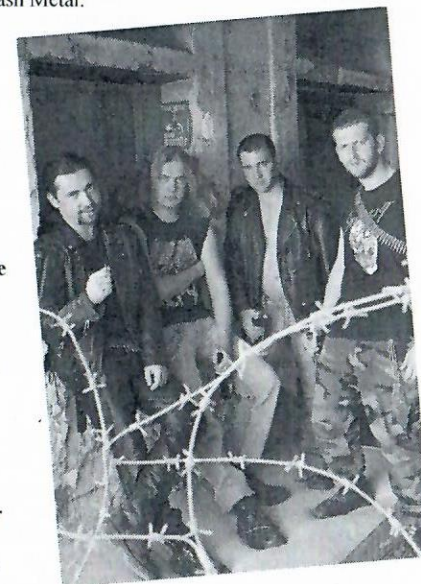
Basically, "strident" it's a very loud and unpleasant noise, but the story behind the name of our band is not that simple. One night, during another "alcohol-fuelling", our former bass player suggested that we change the band's name (formally called "Nabbat"). He opened a dictionary and the first word he saw there was "strident".

Ha-ha! I hope that it's not going to happen frequently (the band's title, not the alcohol-fueling). Is there a main writer in the band or do you write your stuff together? Please describe the process of your material's creation.

Until the recent time Mike wrote all the songs, but lately other band members joined the process. Usually, we start with finding a cool riff, which turns into a whole song and then we write the lyrics.

Most of the bigger Metal events usually take place in Tel-Aviv (central area of the country) and rarely do I hear about bands or gigs in the area of your city, Beer-Sheva, even though it's the biggest city in that area. Please give more information about the Metal scene in this area.

Well, actually here in Beer-Sheva we have a very live metal scene. We have a large community of metalheads and very often we have Metal concerts with local and guest bands. The reason that you and others rarely hear about gigs in this area is the fact that we live in the peripheries, away from the spotlight.





People who don't live here probably can't imagine themselves how difficult is the life in a country which in constant war and especially in the south, where we suffer from bad economy, lack of security (such as the situation in Sderot and Gaza strip) and violence on the streets. This life in the south of Israel it's our biggest inspiration as a Thrash band. We hope that in the future the bands from the south area will be heard and recognized, because we live the Metal with full force.

It seems that all the band members are from the ex-USSR, is it just a coincidence?

Well, we tried to play with musician not from USSR, but since we have something common (not only that we like Thrash Metal but we all speak Russian and we live by the Russian culture), it's easier for us to work and communicate with each other.

The first band that came to my mind when I listened to your music was Korrozia Metalla (early 90's period, not the nazi crap), perhaps mostly because of your vokiller's Russian accent, which reminds me of Borov (Korrozia's vokiller during their classic Thrash period), but actually the overall sound reminds me of Korrozia as well. Do you agree with me about this? Which bands influence Strident's sound the most?

Well, perhaps. People often compare us to different bands and that's because we don't sound like one band, we try to be original. We're influenced by Old-School Bay-Area Thrash Metal bands like Exodus and German stuff like Sodom, as well as by other bands, such as Exploited.

I agree. Of course it's important to have your own touch and first of all just to play stuff you like, the way you want it to sound! Recently you released your debut demo "Insanety". Actually Old School Thrash is a rarity in IsraHell and I've got enough fingers on my hands to count all the Israeli Thrash releases ever. Did you just spread it amongst friends and listeners on gigs, or did you send any copies to labels/zines? How can one get a copy and how was it accepted by those who heard it?

First, we want to note that the name of the demo is written "Insanety". We gave it to our fans at gigs and actually anybody who is interested can listen to it on our Myspace page: www.myspace.com/StridentThrashMetal. So far we accepted very good responses to all the songs in the demo, especially to the song "Fucking Army", but of course there are always those who claim that "this music is too loud for them".

Fuckin' posers! It's rare to see a band functioning during the musicians' military service in Israel. I remember some cool Thrash bands, mainly from Jerusalem, who just faded away when those guys had to go to the army (Vindicator, Ordance, Fallout, Torn Existence, Engine, Nuclear Holocaust from Natania and more) a bit more than 3 years ago. Unfortunately none of them released even a demo. It seems that at least some of the band members are still serving in the (FUCKING!!!) army. Does it limit you much as a band?

No, not at all. If you want to, you will always find a way to do what you like to do. We have rehearsals at the weekends, and even if we have some gig during the week we always find a solution.

I totally agree with it! I wish there were more good bands in our country who share this point of view! Do you have any plans for the near future? (Such as another upcoming release, gigs etc.)

Yes... Of course! In the future - we really want to record an album. Meanwhile, we have upcoming gigs in different places in Israel. You can read more about upcoming gigs on our Myspace page.

What are the last words you'd like to tell me and the readers?

We want to thank you for this interview and tell everybody to stop listening to crap music shown on MTV and... Thrash till death!

Thanks Strident! Thrash or be thrashed!

It's rare that I get to hear any Israeli Metal that I do enjoy, especially when it comes to new bands. Perhaps that's why I was so glad to discover Morbid Tendency, a one man Oldschool Death Metal project from the (un)holy land! A listen to MT's demo lead me to a conclusion that this stuff definitely deserves all the support I can give it, so it didn't take me long to decide to interview the person who's responsible for this lethal creation...



Hell-O Alex! First of all, I'd like to ask you - why did you choose to form a one-man project? It's really rare in the Death Metal genre, which requires higher musical skills rather than the usually more primitive Black Metal... And what's the idea behind the project's title?

Hi! Well, it's just because it was hard for me to find people who both have the same musical tastes as I do and are skilled enough musicians for this genre. There's not much behind the project's title, I think that it just fits an Old School DM band's title well ☺

Please give me a short biography of MT. Have you played in other band(s) in the past by the way?

I used to take a part in some other band in the past, but it wasn't a serious project, which doesn't exist anymore. Morbid Tendency started just as a personal project 2 years ago, I started writing some material for myself, but when I got many positive feedbacks from friends about it, I decided to take it a step further and unleash it to the "masses", haha!

So do you still have any plans about forming a full lineup? Would you like to perform live gigs?

I would do it with pleasure, but as I told in the beginning - I still haven't found the suitable people for these goals.

What are your writing influences, both musical and lyrical? And what the Hell are songs like "The Old Adam" and "Dying Nation" written about?

I'm mainly influenced by early 90's Death Metal from Florida, such as Malevolent Creation, Deicide, Obituary, Baphomet... I'm into old Carcass ass well.

"The Old Adam" means kinda evil inclination of a human being. It's about the evil nature of us, humans. "Dying Nation" is a reflection of the modern society we live in. You know, it's the usual criticism which Metal always used to deal with...

Are these kinda "traditional" lyrical themes based on your own personal thoughts/experience, or did you decide to write in this direction mostly for the sake of making it in the old vein?

Probably it's the latter, haha!

You told that you aren't familiar with people who share the same musical tastes with you. I guess that I know oh so well what you were talking about, for most of the so called headbangers in our country are far from being old school Metal maniacs, but are there any local bands that you like and would like to recommend to the readers abroad?

Sure! There are some great acts in Israel appearing from time to time, I like Eternal Gray's stuff, Hangman used to play killer Thrash, Dark Serpent is another great Thrash act as well, and of course - Salem is a great band!

Are you planning to release any stuff in the near future, such as demos/full length or a split? If you are, would you like to get it released on some label or do you prefer to have it self-released?

Sure! I'm currently working on some new songs and I'd like to release both the demo stuff and the new ones as a full length album, which will feature 8-9 songs. I still don't have any plans about any labels yet, for I'm just concentrating on writing the music itself right now.

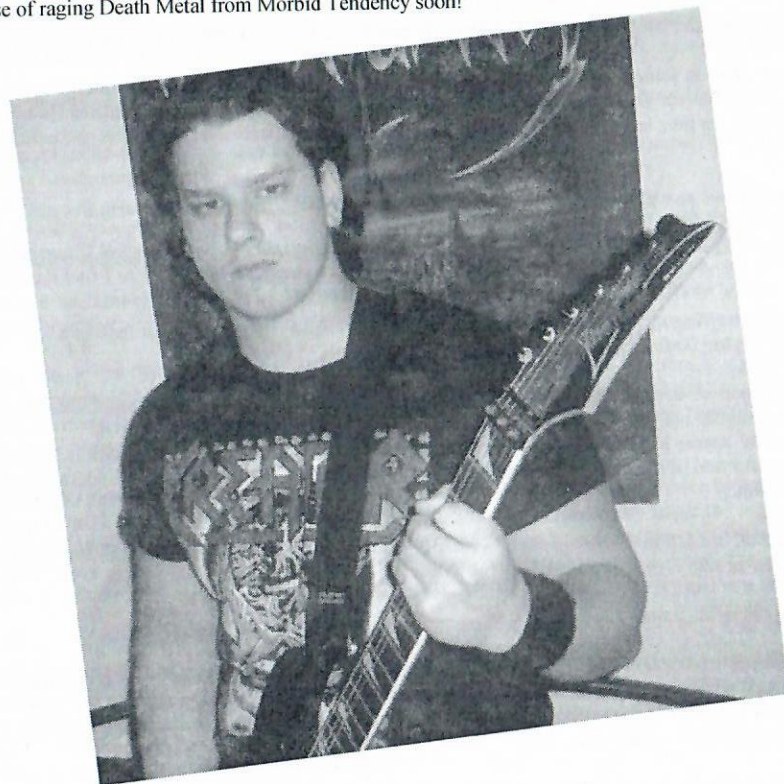
What are your favorite 10 Metal releases ever?

Damn, that's a hard question! There are many more than 10, but to make it easier, here are my 10 favorite Death Metal releases, in no particular order:

Gorguts - Considered dead
Baphomet - The Dead Shall Inherit
Malevolent Creation - Retribution
Massacre - From Beyond
Suffocation - Pierced From Within
Seance - Fornever laid to rest
Carcass - Necroticism - Descanting the Insalubrious
Deicide - Legion
Obituary - Cause of Death
Solstice - Solstice

Any last words before the inevitable death of this sick society?

Thanks for your support! Keep the Oldschool banners waving high and mighty with your zine and wait for another dose of raging Death Metal from Morbid Tendency soon!



Teenagers that pick up their instruments and play

Thrash as it was played in the 80's are not rare

nowadays. Probably 30+ y.o. headbangers

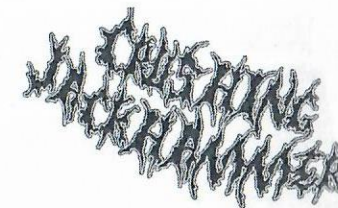
who still Thrash like it's the 80's and like

there's no tomorrow are more common in

Europe, but not where I live, so even

though I think that their debut demo could be

better, I still decided to support the Dutch bunch of old Thrashers, which is
called "Crushing Jackhammer" and have an interview with them!



Hi! How are you there? Please give some info about Crushing Jackhammer!

Hi! We're fine!

CJH was formed from the remains of "Devoted to Hate", where Jackhammer was the drummer and Crusher was the vocalist. Jackhammer suffered some health problems (with his back) and was forced to stop. After that he picked up his guitar again and wrote some thrash riffs. Crusher wrote some lyrics and CJH was born.

You've already released a demo "Time to Thrash", how was it accepted in the underground?
How many copies of it you succeeded to sell thus far?

The demo had some good reviews from the scene worldwide, till now we sold 200 copies, but everyone can download the demo for free on our Myspace site. We really don't know how many times it is been downloaded but we think a couple of thousand times.

How did you find the other musicians that filled the line-up? Do you write everything together as a band now, or is it still Crusher and Jackhammer + some more guys, like Mille and Vantor + whoever plays in Kreator?

After releasing our demo, witch was recorded with a drum computer, we were looking for some musicians to play our stuff live. We want to play with a full band and not only a drum computer. The bass player is an old friend of ours and for the drums and guitar - we did some auditions (drummers are hard to find!). We consider us now as a complete band and not only Crusher and Jackhammer, but we still write the songs together (as a 2 piece).

Did you get any suggestions from underground labels to release some splits or any other stuff?

We had an offer from a label from the states, but they thought we were an American band, so it didn't work out.

As far as I know, all of the band members are in their mid-late 30's already, and I guess you have families and children. How do your spouses and kids accept this music?

Three of us are in mid-late 30's, but Thrash didn't leave our blood, so we are still going strong! Jackhammer has a daughter, almost 1 year old now, and doesn't listen to our music yet. Crusher has a girlfriend, who already has 2 kids, and they listen to totally different music. Driller has no kids yet, just like Basher and Slasher.

Cool nicks by the way, haha! Which bands inspired you the most to start playing your instruments? Have these influences changed much over the years?

Jackhammer - when I started playing the guitar, the main influence was Metallica, Testament, Iron Maiden, Slayer etc. After picking up the guitars after almost 15 years, I still play the same style riffs, so nothing much has changed.

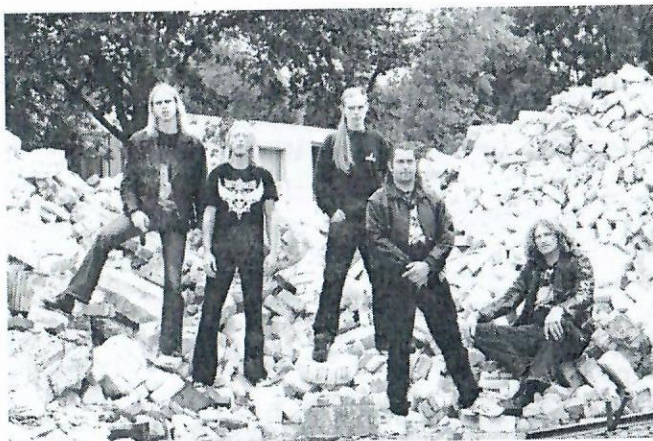
Crusher - back in 92/93, I was asked to sing a cover with Society Retch (local Death Metal band) from Death. (Jackhammer played the drums in S.R.) It was my debut and we liked it that much that I stayed in the band. First I tried a death grunt, but that wasn't what I wanted, so my style of singing changed over the years. The only influence I had was myself!

And what are your plans for the near future as a band?

Our plans for the future are writing new songs, play as many gigs that we can get, and hopefully later on this year - hit the studio again. We have two new songs ready now and have some vague ideas for more. We also slightly want to change the way we write songs (more as a band) but the main writers will be Jackhammer and Crusher.

We also hope there will be some record labels with interest towards us, so we can promote our CD's on a more professional way.

Myspace is a cool way to get exposure and its great for a start, but if we want to get a tour or something like that, it would be cool when there is a label involved.



Crusher:

Ritual Carnage - The Highest Law
Paradise Lost - Host
Samael - Blood Ritual
Slayer - Show No Mercy
Type O Negative - Slow Deep And Hard
Whiplash - Power And Pain
Sentenced - North From Here
Iron Maiden - Killers
Celtic Frost - To Mega Therion
Blood For Blood - Spit My Last Breath

Any additional words that you'd like to add?

Stay true to the Thrash scene and keep checking our Myspace for updates and new songs in the future!
THRASH!!!!

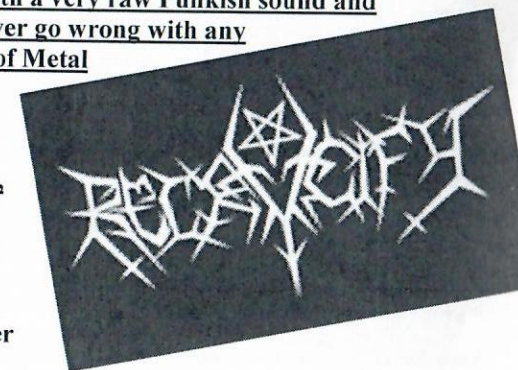
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Please give me a list of 10 Metal albums that you would take with you to your grave!

Jackhammer:

Metallica - Master of Puppets
Slayer - Reign in Blood
Dark Angel - Time Does Not Heal
Testament - The Legacy
Death Angel - Ultra Violence
Metallica - Ride The Lightning
Slayer - South Of Heaven
Judas Priest - Killing Machine
The Who - It's Hard
Flotsam and Jetsam - No Place from Disgrace

Rarely have I heard about bad South American Oldschool Metal bands. It seems that the formula of blackened Death/Thrash with a very raw Punkish sound and broken English still works and one can never go wrong with any band of this kind. Recrucify, a new horde of Metal Maniacs in their mid 30's, who just started to play late. is not an exception. Their music is not retro bullshit in the vein of the whole Retro Thrash kids' scene, but a pure Black/Death/Thrash mayhem from Peruvian Hell! This band caught my attention from the first riff I heard, so I contacted them immediately and made an interview with their bassassin, Black Soldier Fornikator. Here's the result:



Infernal Hailz Black Soldier Fornikator! How are you? Please give some basic information about Recrucify.

I hail maniac and thanks for the interest in our horde RECRUCIFY ... The idea of forming this band was mine, somewhere in mid 2007. Soon I and my comrade Evil Fukker started to write some hymns of death, and in early 2008 Hell Warrior joined, so that's our lineup:

Evil Fukker - noise and vomits.

Black Soldier Fornikator - bassassin.

Hell warrior - drums of doom.

In April 2008 we recorded a 2 tracks promo that we sent only to zines and labels we're in contact with, and by the ends of October - our first demo tape should be ready... We hope that it will get spread all around the world, like a black plague!

I bet it will! Is the band's title a tribute to the killer Sarcophago's song, or is there any other concept behind it?

Apart of being an excellent song of the masters SARCOFAGO, we chose this title just because it sounds really killer! We really like the idea of re-crucifying the Nazarene bastard! It sounds fuckin' brilliant for us ha-ha! And it's a tribute to the entire killer South American bestial Thrash/Death/Black scene, because Recrucify is a part of their mighty legacy and we invoke mostly on the infernal sound of the cult bands from this continent.

Ha-ha, that's really a cool idea! That rotten cheater caused enough problems to my people too! How old are you and the other band's members? At what age did you get into Metal and when did you start playing your instruments?

I'm already 33 years old, Evil Fukker is 30 and Hell Warrior is 36 years old. We are old Metal warriors man... I started to listen to various Hard Rock and Heavy Metal tapes back in the 80's, since the age of 13, stuff like Led Zeppelin, AC/DC, Iron Maiden, Warlord, Thor (Arg), Retrosatan, Kraken, Black Sabbath, Deep Purple, etc. Later I discovered many other killer bands that played Thrash, Death and Black Metal. I started to play the guitar since the age of 18, but since I had to study and work a lot, I never had much time to practice on playing, since I was always coming home tired as Hell and had to go to sleep, always with some good old Metal playing in my walkman though...

Old Metal warriors indeed! Respect! Did you perform live already? If you did, how were those gigs? What can one expect from a Recrucify's gig?

We decided not to play live prior to the demo release, because we want to concentrate on its recording and the distribution. Later - I hope that we will get some offers to play live, and the day we get on the stage - we'll destroy everything around!!!

It seems that while the western world gets flooded with 3rd rate trendy modern crap, Metalheads in South America always keep creating evil and merciless Oldschool Metal! How can you explain it? Do you think that it's a result of tough reality in poor countries like Chile, Peru or Brazil, or is there something beyond it, like these people's mentality for example?

Fuck them and their trendy fashions!!! South America was and will always be a source of the most morbid sounding cult Metal bands!!! In my opinion – it's because the people who play in local bands reflect the truly grim reality and feelings that rule our third world countries, such as HATRED (towards Christianity), GENOCIDE (terrorism), the usage of DRUGS, PROSTITUTION etc. It's not a fashion for us, like for bands abroad that play fuckin' false Metal. We LIVE in this reality and we're influenced by what we actually experience in our everyday lives. It didn't change much in countries like Brazil, Chile, Peru or Colombia since the 80's, so I think that it's the reason why the newer local bands still sound as killer as the bands that forged this sound more than two decades ago. We are still against the same things, we still face the same problems, and as a result - we still have the same desire to play ruthless Metal, unlike the faggs abroad, who try to play it just because it's considered to be "cool" and it's a kind of fashion for them!

Yeah, I agree that the raw sounds of poverty always used to take the shape of no bullshit kick ass Metal. What would be the ultimate label for you to have your stuff released through? Would you like to keep a low profile and remain in the underground (the place where this music rarely gets out of) or do you prefer to try your best and end up signing a deal with a major label like such bands as Desaster, Nifelheim and Toxic Holocaust did?

There were several bands that wanted to release our demo, but we prefer to do it ourselves. There are also labels that would like to feature us in future split releases and even a full length, but it's still in the process of negotiation, but we aren't really looking for major labels to sign in. Time will tell what will happen to our horde...

-What are your favorite 10 Metal albums ever?

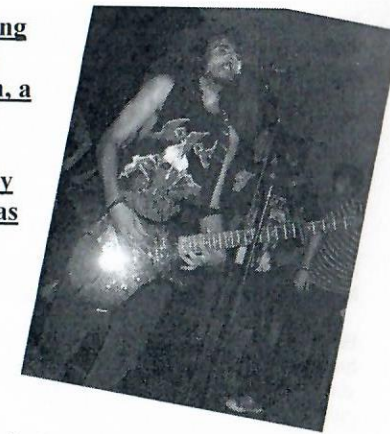
- 1-Warlord-...And the Cannons of Destruction Have Begun LP
- 2-Poison-bestial death demo
- 3-Warfare noise vol 1 LP
- 4-Thorn (arg) el pacto LP
- 5-Anal vomit-from Peruvian hell EP
- 6-Baphomet-the dead shall inherit CD
- 7-Hadez-hadez attack demo
- 8-Parabellum-sacrilegio EP
- 9-Sarcofago-inri LP
- 10-Holocausto-campo de exterminio LP

- What a killer choice! And it doesn't look surprising that only 3 albums out of the 10 are non-South American... Which are the last words that you would like to tell me and the readers?

That you are blessed for Satan on having supported Recrucify! Keep the black flame of Metal alive!!! Expand RECRUCIFY AS A BLACK PEST!!!! Hails South American hordes!!!

Hell yeah! May the reality in your area become less tough, but not the Metal!

Trying to make the stuff featured in this zine interesting and varied, I was searching for good bands that come from surprising places, and I think that Thrash Storm, a killer Lebanese Thrash in the unholy Germaniac way band, is one of the biggest surprises I succeeded to discover recently! So here's a proof that Metal not only separates its die hard fans from the society, but also has the rare ability to unite people who live in enemy countries. Who knows, maybe Metal was the dream that Martin Luther King was talking about some decades ago?...



Hi guys! Please introduce yourself and THRASH STORM!

Karam the bassist and vocals, Hady the guitarist and back vocals, Samer the drummer. We are Thrash Storm, a thrash band from Lebanon, living in Beirut-Hamra. We started in August 2007 as 5 members but then we kicked out the vocals and 2nd guitarist and stayed as 3 members, influenced by mainly the 80's Thrash Metal bands, such as Sodom, Destruction and such as Venom and Slayer etc... But with a skatonic Lebanese twist, hehe. We play in a war shelter under my building. It's sketchy, but perfect for us. Our lyrical themes are about the end of the human race, Satan, war, our own religion and lifestyle and shit that grabs our attention and we realize in this world.

How did you get to start listening to Metal and forming a band? Are you in contact with any other cool Thrash bands worldwide?

We can't say the Metal is something outside of us we got introduced to; we've always had the attitude but couldn't find the means to express ourselves, until we found Thrash music. When we look back to the days when Metal was still pure from the heart and not for money and fame. We see ourselves there. Listening to Metal created uncontrolled energy, aggression, anger and hatred. Putting them into music was the method and mean of releasing them and to revolt against a society that creates empty people, who don't have the capacity to think beyond themselves. And it gives us pleasure beyond the materialistic world, something rooted deep inside, beyond everything shallow and sensual. And no, we are not in personal contact with any thrash bands worldwide.

Hell yeah! I know what you're talking about when saying that you found the ultimate expression of these feelings in Metal! I was really surprised to hear about a Thrash band from Lebanon. The only extreme band from your country I ever heard about is Damaar, but they're not my taste. Are there any other good Thrash bands in your country?

Actually since you mentioned Damaar, we are in good relations with them and very much influenced by the only true scene in Lebanon, which they were a vital part of. If you are looking just for the music, there are some Thrash bands that play uncreative copies of good music, but if you are looking to find a band that plays truly original music, I don't think you will find that in our country inside the Thrash scene.

I saw a picture taken from your rehearsal and it looks really... Should I say "primitive" or "underground"? Though you do still have a killer BC RICH Beast bass there! Please tell how it to be a metalhead in your country is... Is it hard to get cd's/merchandise/instruments etc. there?



As you probably know, our country has been ravaged by endless wars (that your country surely took part in, hehe), so our rehearsal room is actually a war shelter, as I mentioned, that was used in the past. And this jam room provides the perfect atmosphere for our music. It's tough to be a Metalhead in this country, because lots of stereotypes about Metalheads being devil worshippers and shit like that exist. So walking down the street, people tend to stare and comment, so it usually ends up with a fight. Plus the government has played a big role in washing people's brains to view Metal in a twisted way and they have made it hard to get cd's and merchandise and truly express ourselves. In addition to that, most of the people who listen to Metal think that Metal is all about wearing black and spikes, long hair and listening to shit like slipknot, you know....

Haha! A war shelter seems to be a really natural place to rehearse stuff a la Sodom! Do you perform live a lot? How hard is it to find a clubs and recording studios that accept Metal bands in Lebanon?

Because of the government's strict policy against Metal in the country, the pubs are afraid to host Metal events, but still - we've managed to play some gigs where the crowds went fucking wild. It's the same too as for studios, you can barely find, and if you found - it'll be fucking expensive and with a fucked up instruments and bad quality.

Talking about Metal gigs and way of life in general - do you drink beer or is alcohol prohibited in your country?

Hahaha, of course we drink, nothings like having a beer in your alley or before and on stage, but when the pigs want to claim their authority, you will face some kind of trouble on the street. But no, alcohol is not prohibited.

What are your religious and political views? I guess that the fact that you're answering this interview is the ultimate proof that you probably don't give a fuck about it, but it's still interesting for me to get an answer to this question.



We don't give a fuck about politics; all the politicians in the world can burn in hell! We have no respect for people who strive only to become rich and control everything. About our religious views, we refuse to submit and worship like sheep and not having our own beliefs, plus I can't take the existence of a good god. Pretty much we can sum it by a sentence from the song "Burning Leather" by Bathory: "Shake those bonds loose of religion and gospel but remain a diehard believer".

Hell yeah! I totally agree about this! Are you planning to stay in Lebanon or would you like to relocate to another country? If you had the opportunity to move wherever you wish, where would you prefer to live and thrash?

We were born and raised in this country all along with shit we faced and many experiences that have shaped us into who we are, it's not a perfect country and that's what makes us want to stay. But of course, if we have the opportunity to go to another place, we would probably go to Germany or Brazil, since they are the most perfect countries to thrash, but that would only be for a visit.

Yes, I'm sure that the everyday reality was the best inspiration for Brazilian bands to create the most ruthless Thrash ever! I heard that Asphyxiante Records is going to release some of your future stuff, can you please give more information about it?

Oh yea, we were talking with Asphyxiante recordings and they loved our style, so there might be a potential deal between us, but it hasn't been fully decided yet. When things get rolling I will let you know.

What are your favorite 10 Metal albums ever?

This is the most difficult question to answer hehe, but yea, if you want our favorite 10 albums, they are:

Welcome to Hell
Black Metal
In the Sign of Evil
Bathory
The return
Satanic Rites,
Sentence of Death
Kill 'Em All
Metal to the Bone (Nightchains, a Lebanese band)
Show no mercy.

Great choice! Any other words that you'd like to add?

Yea, it's true that we are living in 2009 almost, and we can't deny that technology is so advanced, and everything is done by pushing a button, and most of the time there is no life and true passion in the music, unlike 20 years ago. Thrash bands nowadays try to imitate the old-school quality by recording the perfect sound, then dirtying it with computer effects. It's difficult to get around this advanced recording, but it's up to the bands to make up for that with their intensity, old-school energy and pure passion. But most bands think that depending on advanced effects and commercial shit, without actually living, it can make great music. This is what we stand against. And now everything is about becoming a Rock star and rich. That's when you start making commercial music, since you're only thinking of selling your products, and not having the feelings that lead to create true music, especially that nowadays, people are like robots, programmed to one way of living and thinking, which makes it easy to please them with silly and fucking meaningless music.

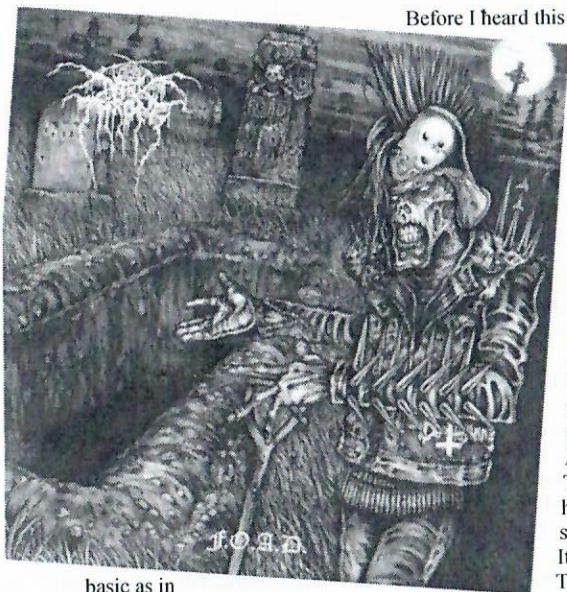
In the end, its always about the true passion and feelings that are beyond the materialistic shit, and nothing repays and pleases more than creating beyond ones selves and opening your eyes to things that will differ you, once you realize it from the people around you.

Long live Thrash maniacs and death to the posers!

Thanks for interviewing us! (Keep drinking beer!)

Cheers and Thrash Till Death!

Thrash 'till Death! United we stand – eternal ban!



Before I heard this LP – the only Dark throne's full length I really liked was their debut, which is a Death Metal masterpiece that has nothing to do with BM. When I heard about the NWOBHM (New Wave of BLACK Heavy Metal) single and heard the song "Canadian Metal", I knew that this time there's something very different to expect from this duo, so I bought a copy of the vinyl. I was surprised when I saw these guys praising epic bands like Manilla Road in the booklet, but I knew that I couldn't go wrong with an album that features "Canadian Metal"!

I was also impressed by the great cover, made with simple black ball pen by the great artist Dennis Dread, which also supports the young Norwegian Thrash duo "Deathhammer", whose patch is drawn on Mr. Necro's vest! Like the cover, the music is primitive, Punkish and simply screaming Fuck Off And Die!

This LP is not about humor, but straightforward honesty! You can feel it in the riffs the really cool solos and in the frustrated and angry vokillz as well. It's still Darkthrone to the core, the basic (not as Transylvanian Hunger though) drums and the utter

basic as in

grimness can still be felt in this raw music, but you can hear that it's done from the heart! It's written and played by adult people who dedicated their lives to Metal, not people who try to sound grown up by mixing other genres that don't fit!

It's easy to notice already in the 1st song "These Shores are Damned". Angry and most important – sarcastic mixture of Metal and Punk! Then "Canadian Metal" kicks in, featuring some slight "Morbid Tales" touch in the music, which is far from sounding like the cult Canadian Thrash bands they praise in this song (Piledriver, Slaughter, Sacrifice, Oblivion), but who cares? The main riff is catchy as Hell and the solo is cool, and even Fenriz's high pitched screams fit the atmosphere! These guys know how to play, when they want to! The song "The Church of Real Metal" is slow paced and has its epic feeling, especially in the solo. Manilla Road and Manowar should be proud! "The Banners of Old" has a similar structure, starting slowly and dramatically and later being played at slow-mid-temps. Black Metal? Heavy Metal? Speed Metal? Punk? No boundaries exist here, everything is mixed, creating together the angry shape of the beast called DARKTHRONE! The last song on side A is "Fuck Off and Die!", which is probably the most catchy and memorable here. A great collaboration of hatred and sarcasm with raw and simple Rock N' Roll and pure Punkish "FUCK YOU" attitude!

Side B opens with "Splitkein Fever", another anthem of frustration. Songs like this should be listened to while being alone in a forest, far from the majority's idiocy. Welcome to planet Darkthrone! A world that these 2 peculiar personalities built long ago, a place to rest from the crazy everyday life! An anvil to forge their ideas, without giving a flying fuck about what others might say! "Raised on Rock" is another old-school anthem, praising pre-94 Metal! Could it be more Rock N' Roll than the scream "Let the strings burn!", followed by a riff a la Twisted Sister's "Tear it Loose"?! No way! "Pervertor of the 7 Gates" and "Wisdom of the Dead" have similar structures to those of TCORM and TBOO from side A, which are pretty calm, but impossible to be bored with. And now it's the time to switch the side and give this masterpiece another listen, hehe!

When all is said and done, this is in my opinion best Darkthrone's album since SSJ, if not the best EVER! Honesty is in season in Norway nowadays, when every once mega-sataniK Norwegian BM band plays music that has basically nothing to do with the 2nd wave BM they used to play in the 90's. I heard that those who know Fenriz well, say that he is a person with a great dose of humor, so I guess that what this band created in the 90's should not be taken too seriously, whether you like the music or not. This album though, sounds like a confession for me, without trying to hide anything from the listeners. Give this album a chance, or just FUCK OFF AND DIE! 10 / 10!

Vomit Ritual – Rehearsal 2008 (CD-R demo)

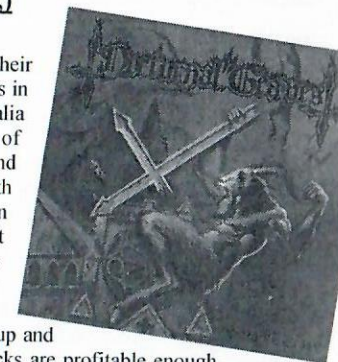
I'm really not a "bestial-goat-gasmask-war-vomit-black-death" fan and I really don't like stuff like Blasphemy, Beherit and such, but once I receive a free promo from a band – the least I can do for it in order to express my appreciation to the fact that they actually sent it (while many others only promised) is writing a review about this demo. This demo was released in only 60 copies as D.I.Y. CD-R with a really horny masturbating nun on the cover and was sent for free to all those who were interested in getting a copy and it featured 2 tracks recorded at a rehearsal. Both of the songs are only 3 minutes long, but that's enough to understand what this stuff is all about. This is a mixture of Black and Death Metal a la Blasphemy. Never resting, fast and intense guitar riffs at the background and Death Metal like growls, totally impossible to understand. It's been really long since the last time I actually tried to listen to bands like Blasphemy or Von, so maybe I'm wrong – but I think that most of the time the riffs are similar to Blasphemy's stuff and the drums remind me of Von. This is a rehearsal recording, so the sound is raw as Hell, but in my opinion – this is not the case of music that sounds better with cleaner production. As I said – these guys are paying homage here to some bands which are not my cup of tea, but after giving it a few listens – it sounds like they know what they do and I recommend the fans of bands like Blasphemy, Von, Black Witchery, Proclamation and Diephago that they give this new band a chance. 7 / 10



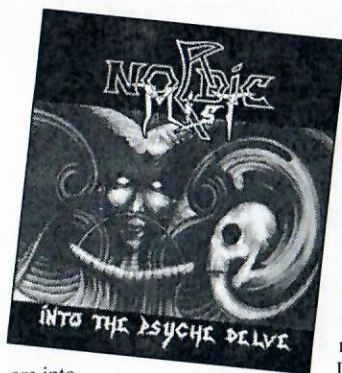
Nocturnal Graves (Full Length, NWN! Vinyl & CD, 2007.)

Not only the Norwegian BM scene seems to be an incest of a few persons, their friends and even their women, who have dozens of side project and take parts in all of their friends' side projects as well. There's a similar situation in Australia as well – members and former members of such bands as Hobb's Angel of Death, Destroyer 666, Gospel of the Horns, Destruktor, Bestial Warlust and more created many projects that play great oldschool Thrash, Black and Death Metal (such as Trench Hell, Kill for Satan and more). The difference between what's going on in Norway and Australia, in my opinion, is the fact that contrary to the Norwegians, the Australians are still loyal to the backbone to the Oldschool stuff they've been listening to (and some of them also playing) since the 80's, while the Norwegians changed their opinions about the Black Metal they were making in the 90's, changed their genres, split their bands up and later reformed that very bands, probably because they thought that comebacks are profitable enough even if you don't have the same passion and feeling and simply dislike the music you were once creating yourself... One of the best bands that were formed by ex-members of Destruktor, Destroyer 666 and others is Nocturnal graves, which keeps receiving great feedbacks in the underground ever since it was formed in 2004. They got even more attention thanks to the 7" pic ep "Necromancer", which was released on Deathstrike Records in 2006.

Yosuke from NWN! Noticed this band's potential, made a conclusion that they deserve being released on such a killer label as the one he owns and signed a contract with them, to release their new album. These maniacs put all their effort in analog recording and production process of this Death/Thrash monster and the result is a masterpiece done in the best Australian traditions! After the satanic intro, comes the storm of chaotic devastation in a shape of 7 unholy tracks about Satan, skulls, whores, demons and other related stuff. The lyrics aren't the strong side of this album and it's not really interesting in my opinion, but if you got sick and tired of the huge wave of new Thrash bands that sound just fuckin' the same, the music on this album can satisfy all your Metal needs for sure! Aggressive drumming and riffs, faaaaasr solos, a bass that can fuckin' explode a poser's skull and raw vokillz in the vein of 80's German Thrash. And don't forget that as I wrote before, all this was produced in an analog way, which definitely justifies the fact that this album was released on NWN! in vinyl format, done the killer luxury NWN! way! I have the beautiful Die Hard edition PicLP, which also features a poster, a sticker and a patch. The regular black vinyl version features a poster as well and the CD version costs only \$5, just like almost every CD on Yosuke's distro. So there are no excuses left – those who want quality – don't tell that I didn't point to the very place where it can't be found! 9 / 10



Tondra / Nordic Mist - Cracking the Hoarfrost / Into the Psyche Delve (Split CD, Nunslaughter recs. 2006)



Tondra / Cracking the Hoarfrost :

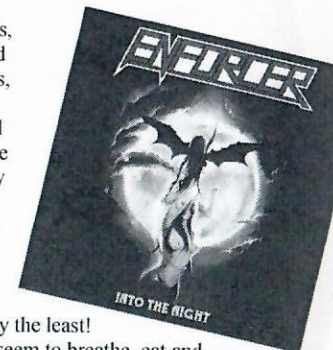
From a collaboration of NUNSLAUGHTER's vocalist and 8 mm Overdose bassist I could expect only for kick ass oldschool Thrash/Death stuff and definitely not a gloomy Doom/Death release... Lyrically, this album is written very well and got even me into a journey to the cold and mighty mountains of Tondra. Good philosophic stuff which none of the Scandinavian Black Metal acts which I've heard (and I heard many) deserve to be compared to! Musically - these songs sound disappointing for me. It's not that Rob made a bad job with all the instruments here and not that the atmosphere that was created here doesn't fit the words (it definitely does!), but it's the fact that the very low and heavy tuned guitar and bass are to slow paced, monotonous and simply boring in my opinion. But I'm sure that those who Death/Doom Metal would definitely enjoy and appreciate it more than I

am into. Nevertheless, I did like the cover of Hellhammer's "Reaper", which is well executed and sounds still great despite the great differences between Hellhammer's and Tondra's sound and Don's and Warrior's voices. 7.5/10 for Tondra, for the great lyrics and the well done cover!

Nordic Mist / Into the Psyche Deluge:

This band is the main reason why I decided to buy this CD. I was sure that a band with such a logo and cover art will sound almost as great as the original... But I didn't know that it sounds THAT great and dedicated to CF's stuff! If WARHAMMER (Ger) and Apocalyptic Raids' material in my opinion play stuff that HELHAMMER didn't exist long enough to release, then NORDIC MIST is just the ultimate revenge for "Cold Lake"! "To the Land Beyond Dreams" is an intro, which consists of a female's voice with some Frostish riffs on the background. I've got nothing to say except the fact that it's simply well done! The other 3 songs are heavily inspired by Frost's lyrics from "Morbidity Tales". The vocalist succeeded to imitate Warrior's voice and other singing characteristics (such as his famous "UGH!") very well, while the rest of the musicians made a nearly perfect work music wise. "The Conquest of the Undead King" is a perfect analogy of "Visions of Mortality", both musically and lyrically. The only difference between it and VOM is that this one is much shorter, but the riffs sound almost exactly the same, while still being a bit different. "Into the Psyche Delve" has nothing to do with "Into Crypts of Rays"... Because from the musical point of view it sound exactly like "Circle of the Tyrants"!!! Posers - beware! This song definitely doesn't sound like any "Cold Lake" oriented crap! Lyrically they remind me of "Return to the Eve"... Last but not least, "Planet Six" is both an ode to Saturn and an answer to CF's "Nocturnal Fear". The music here somehow reminds me "Dethroned Emperor" in the beginning, but later there's a female's monolog, similar to the one in "Return to the Eve", with electronic effects on the background, which sound so much better than "Danse Macabre", which I really hate... Overall, Nordic Mist did a really great work on this CD in my opinion, because they succeeded to resurrect the long time gone spirit of Frost's best era, by playing riffs inspired by some of Frost's best songs, which nevertheless don't sound recycled. If WARHAMMER (Ger) for me is the ultimate Hellhammer worship band (I like Apocalyptic Raids more, but Warhammer still has a more similar sound to Hellhammer), than Nordic Mist is their perfect parallel. Those who would like to listen to some new Celtic Frost's stuff released in 2006 but written and played really well, better avoid buying the "true" Frost's "Homosexist" or whatever and order this CD instead I'll give it 9.9/10, only because the songs could be a bit (or even much) longer, so the average rate for the whole CD is 87.

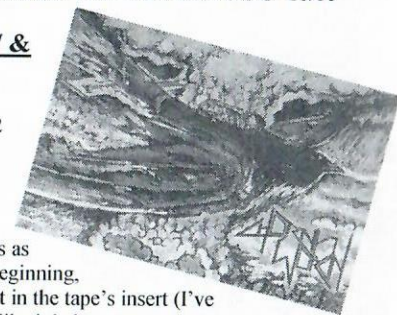
Enforcer - Into the Night (Full Length, CD/Vinyl, Heavy Artillery, 2008)



Apart from the old native Death Metal bands and the great young Thrash bands, Sweden can now be proud of this young Heavy/Speed Metal band, who proved during only 4 years of existence that Heavy Metal is still alive and can kick ass, while sounding both refreshing, not repetitive, but still absolutely loyal to its roots! After releasing a self-financed demo that featured only the 2 songs "Evil Attacker" and "Mistress from Hell", they already had the honor of getting these tracks reissued on a 7" vinyl through Iron Pegasus (later also featured in Heavy Artillery's compilation "Speed Kills... Again" as well). Later these guys got a contract with Heavy Artillery Recs. and entered the studio to record a 9-tracks (including these 2 songs released in the 4th time already, of corpse!) full length.

Personally I'm not into the bands that this label released so far (Merciless Death, Avenger of Blood and Exmortus), but this one is a huge exception to say the least! There's not much I can say about this band, except for the fact that these guys seem to breathe, eat and shit Heavy Metal since day one! There's basically everything one could expect from a perfect classic Metal album, and even more! The guitar work is simply outstanding, featuring mostly fast Speed Metal riffs and great Heavy Metal solos, which bands like Exciter and even Judas Priest could be actually proud of! It's not the case of playing solos just for the sake of it, like many retro-thrash bands play nowadays, but really killer solos that have heart. The bass can be heard clearer than in any random classic Metal album you ever heard, thanks to the great production. The drums are sound great as well, not too complicated, but definitely not boring. The vokiller has great high-pitched voice that I'd prefer to hear in Maiden's "The X fuctor" and "Virtual XXX" or however these albums with Blaze Gayley are called! No joke, this album really sounds THAT professionally done! Some might think that I'm a bit too excited about this release, since it's hard to believe that there's such a thing as "perfection" that can be done by a young band nowadays, but I seriously think that this is not less than a masterpiece. If you're into real Speed Metal classics like JP's "Painkiller", Agent Steel's "Unstoppable Force" or Exciter's "Long Live the Loud", this is a must have, which I promise that you won't think twice before putting on the same shelf with these classics, especially that it has such a killer artwork! Tits... And more tits © 10/10

Chörnvj Woron - V2 (Demo tape, 2008, Self released / & D.I.Y. version of Evil Spirit Prod.)



So here is some nice piece of Speed/Thrash from 2 Germaniacs. These 2 guys look very young, but they play old-school to the bone stuff, Assessor plays drums and Witchhammer shreds the axe and sings. There's no bass recorded on this demo, but I wouldn't say that it sounds weak because of it... Not at all!

The demo starts with some thunder, wind and bells sounds and continues as a keyboards sample, think much slowed down Possessed/The Exorcist beginning, followed by the song "Suspiria". These guys only look nice and innocent in the tape's insert (I've got the D.I.Y. version from Evil Spirit), but Witchhammer's voice sounds like it belongs to some drunken caveman, in the good sense of corpse ©

Musically it's done just right and with the right feeling. In the beginning of the next song "Raging Violence" you might think that you're listening to some pre-KEA Metallica stuff, since the opening riff is VERY similar to "Metal Militia", later it sounds more like Kreator/Flag of Hate, but there are also some really cool guitar riffs solos and rhythm changes here, so it has its variety and doesn't sound monotonous. The production is raw, but it sounds just well and fits the music. The lyrical topics are the usual "classic" stuff for this genre, it's enough to take a look at the track list and you'll get the idea from songs titles like "Raging Violence", "Witches Sabbath" and the likes. I still wonder what the Hell V2 means and what the song "V2 Over London" is about, but Witches Sabbath and V2 Over London are the fastest (apart for the beginning riffs) and most Thrashy and evil sounding songs, but the highlight of this demo is definitely the last track, "Woman In Chains & Leather"! Fuck yeah, you know what it is all about!

Overall this band seems to be really promising and worth checking out in the future. Better try to get the demo from the band, before it's sold out, since there only 200 copies done by the band and 40 copies done by Evil Spirit Prods. exist, but the one done by the band has a cool cover artwork, while the Asian D.I.Y. version has just a logo on the front cover. 8.5 / 10

Hail of Bullets - ...Of Frost and War (Full Length, CD / Vinyl, Metal Blade, 2008)



After releasing a great promo, that was also later released on vinyl through Iron Pegasus, this all-star Death Metal band signed a contract with Metal Blade and turned that promo into a full length concept album, which describes WWII, by adding 8 new songs, one of which is an intro.

After the intro (played by keyboards), which reminds music that's played in movies about, during the atrocious battle scenes, the keyboards get replaced by shots, sounds of war machines... And then the METAL kicks in, in the shape of the song "Ordered Eastward", which already appeared in the promo. The drummer goes nuts here and none other than MARTIN VAN DRUNEN leads us into the cruel of operation Barbarossa (code name of the invasion to USSR). Martin's voice changes

atmosphere according to the rhythm. When there are fast riffs played, he sounds like a wounded soldier that desperately screams for help, while during the slower parts it's a deeper growl, typical to slow Death Metal. For those who heard the promo, I don't have much to tell about this album, since it's mostly a kind of massive upgrade of the promo's stuff, which lasts for around an hour and supplies some of the most angry and cruel Death Metal with a real war atmosphere.

The guitar players definitely know what they are doing here, they convey the bloody message not only through the riffs, but through the solos as well, like in "The Crucial Offensive" for example, and surely in the most important parts of the album, which is the last song's ("Berlin") solo, which is a kind of requiem for the once capital city of the third Reich). This solo crawls slowly and makes the listener close his eyes, imagine the ruined city, take a deep breath and say "it's over!". For me - this album is a long and both pleasant and horrific trip, which should be played while being alone, relaxed and not busy. It's much more than a random compilation of songs, under the title of an "album".

The only weak part of this album (except for Martin's voice, which fits the atmosphere, but differs from how I hoped it would sound) is the sterile sound. Death Metal needs its dose of dirtiness and rawness. Though still - I prefer such a blood freezing creation over many other, more average (even though not overproduced) albums from the genre. 9.5 / 10

Necromessiah / Dewarsteiner Split - "The Oath of Bacco Militia" (7" split, CUM Records 2008)



I heard about Necromessiah before, but never actually heard their music until I got this 7". Neither did I know anything about Dewarsteiner, but when I surprisingly saw some local (Israeli) records shop selling this split on eBay for just a few bucks and read that it was released on such a great, dedicated label as Crush Until Madness - I decided to take my chances and bought it immediately.

So what do we have here? This nice half black/half white 7" was pressed in 500 hand numbered copies and features 2 songs from each one of these Italian and Antichrist bands, which play pretty similar unholy Black/Thrash. Necromessiah's music somehow reminds me of Gehennah, it's mostly characterized by raw and dirty Rock n' Roll riffs with a low sound, well felt bass presence and harsh and drunken Black Metallish vokillz. Both of the songs, "Kill the Pope" and "Nekro Alkohol Terrorist" praise the usual vital

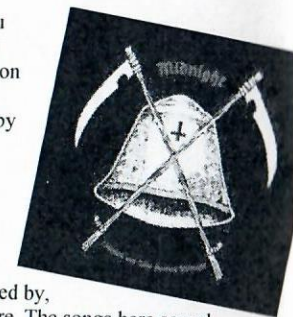
issues - Metal., Alkohol and Anti-Christianity. Typical traditional stuff, but not bad at all.

While having a pretty similar sound and concept, Dewarsteiner (I wonder what the Hell this title means!) sounds more Punkish to me, and though I have nothing against such influences in this Genre, I still prefer the Necromessiah's stuff, which sounds less disposable to me. The song "Wasted Bier" deals with hatred towards the hot summer, when the bEER gets hot and disgusting. Cool song and somehow it even seems to be more "original" than many other nowadays Black/Thrash, since I can't recall another song dealing with issue ☺... The second song "Black Box Absorbes" talks about some mental disease... I'll take a wild guess and say that it's about Metal madness... Average stuff... Not more, not less.

Overall - I can't say that I don't like this split, since there's nothing really BAD I can say about it, but it's definitely not a must have, there are already enough bands who played this very stuff before and did it better. But if you have an opportunity to get it for a cheap price - get it.

Necromessiah: 7.5/10, Dewarsteiner: 6.5/10

Midnight - Complete and Total Fucking Midnight (Compilation, NWN!, CD/LP, 2007)



You never get tired of banging your head to Motorhead? You worship Venom? You spin your Toxic Holocaust records while fucking sleazy whores and drinking cheap Russian Vodka like there's no tomorrow? Then you'd better not waste your money on the new Dream Theater album and just get this killer compilation instead! There are many Black/Thrash bands today and rarely do I get so excited nowadays by discovering another new bunch of drunken headbangers playing what I've already heard many times before, usually done better. Don't get me wrong, I LOVE this genre VERY much and I don't seek any kind of originality among its narrow borders and Midnight could seem to be just another band that plays this poisonous Satanik Speed Metal, but it's not! What most probably caught my attention about this release is the feeling it has. When listening to a song like "Endless Slut", one should not be a genius in order to recall Venom's "Angel Dust" it's heavily influenced by, but there's no feeling of this music being recycled, regurgitated or call it you will here. The songs here sound like they're written, composed and performed just with the same enthusiasm as Venom's Welcome to Hell was done, not more and not less!

This release features 20 songs in total and there's no filler whatsoever here! Pure dirty, blasphemous drunken Rock n' Roll done the unholy way! If you're into this kind of stuff, you can't go wrong with this great release, forged with utter dedication by NWN! 10 / 10

Midnight - Farewell to Hell (EP, CD/10", NWN! 2008)



As I wrote in the review about their compilation, a diehard fan of 1st wave Black Metal simply can't go wrong with this band, and this EP proves it again. There are 6 new tracks here and the 1st track's title says it all: Black Rock N' Roll! Killer anthem to bang your head for, nothing more, nothing less than that! Sometimes, the more I enjoy a band - the less I can actually write about it, since every additional word seems to be useless. This is the case here - this band is described well enough in the compilation's review, so there's actually not much to add, since you already know what it's about. There's no progress here since the compilation, but can you actually blame Sepultura for not progressing in their debut since their demo? You got my point I think. You know what to expect here, just 6 songs of pure BLACK ROCK N' ROLL, though the (fast sold) Die Hard version has an extra 1 sided pic-7", featuring another song. The CD version has the tracks from "Slay the Spits" 7" as bonus as well, which are actually covers of "The Spits" songs. Some people told me that they actually prefer this band's music in small doses, so I think that this EP is a must have for all those who like this kind of stuff, which lasts for only 20+ minutes (not including the bonus tracks, which are really shirt anyway). 10 / 10 again!

Bestial Carnage - Bestial Carnage demo (Self released / Asian D.I.Y. tape on Evil Spirit, 2007)



Bestial Carnage is a new Oldschool Death Metal band from Italy, formed in 2006. This is their debut demo. What can I say about it? On the one hand, it's decent sounding Death Metal. Rotten and really raw sounding. The riffs, the solos and the aggression are definitely there, there are fast and brutal (not "br00tal") parts and cool sounding mid-tempo ones as well, but in my opinion - the vokillz almost succeed to ruin this demo. Most of the time it's fine growls, but in some parts there is either some effect used or maybe it's the Vokiller himself - but the voice sounds like really disgusting grunts that I simply can't tolerate. This demo would sound so much better for me without it, to be honest.

The version released by the band features 4 songs, 3 original tracks and 1 Unleashed cover of "Shadows in the Deep", but the Asian D.I.Y. version features also a live recording of Death / Zombie Ritual cover. Well done, well performed and there's nothing bad I can say about it, except for what I already wrote that I think about the vokillz. Fans of old and good both Swedish Death and old US Death Metal bands like Autopsy will probably like this demo. It's worth giving a try, especially if you like really disgusting growls! 7.5 / 10

Anal Vomit – Depravation (Full Length, NWN! / Vinyl & From Beyond / CD, 2007)



After releasing their successful debut album *Demonic Flagellations* in 2004, this bunch of Peruvian alcoholists were probably just drinking and writing music for this new album, a copy of which is spinning in my turntable while I'm writing this review. For those who never heard about this band in the past, this is not a Grindcore band! AV plays a mixture of Black, Thrash and Death Metal in the vein of the old South American demons like Sarcophago and Vulcano. Despite the

fact that this band exists since 1992, they haven't received much attention until the release of their debut album, though they surely deserve it in my opinion! So what can we actually expect from such a band? Well, just lots of Metallic chaos that sounds like a lost tape recorded by some side projects of members of Sarcophago, Sepultura or Sextrash somewhere around 1986! If you're looking for a dose of energy and hatred to mosh with the walls in your room when it's played in the underground, remember to thank me for this recommendation after listening to this album! The drummer here pounds without mercy throughout the whole album, the bassist/vokiller executes well both the 4 strings desecration jobs and the throat torments, which remind of INRI era Wagner Antichrist himself! The guitar player delivers not only fast and furious riffs, but also fuckin' aggressive solos that make any US Thrash band sound like Britney Spears! And if you expected these Peruvian blasphemers to have any mercy for your ears by supplying any clean productions, you were oh so wrong! This album has a raw anal(og) production straight from Peruvian Hell! Some of the songs here are performed in their native languages, which sounds oh so EVIL and some are executed in English, but I guess that the lyrics that you won't understand are not a big loss, since the (really!) strong side of this product is the ruthless music! It's crystal clear why this album got a great vinyl release by NWN! with a cover artwork done by the master Chris Moyon, which was supposed to be used for Vital Remains' "Black Mass" back in 1991! So if there's something shitty I can say about the CD release of this album, which is the lame computerized cover artwork, the vinyl version brought this album as close as possible to the level of perfection, considering its style of corpse. 9 / 10

Nocturnal Breed – Fields of Rot (Full Length, Agonia, CD/Vinyl, 2007)



After 7 years of almost absolute silence, during which this Norwegian Black/Thrash horde released only some 7" singles and rereleased their old albums, they return with another killer album, called *Fields of Rot*. Before this album got released, I contacted some former member of NB (I don't remember which one of them actually) and discovered that he degraded to the level of Lamb of God worshipping... So if you expected that after these 7 years Destroyer and the rest would change their minds and make another "original" sounding cumbuck with lots of modern Swedish, groovy or industrial influences... You've got nothing to worry about!!! Probably those who still play in Breed just breathe, eat and shit this Thrashing Rock n' Roll throughout their whole lives, because this album shows no signs of degradation whatsoever, except for how Destroyers voice sounds, but if you've read my reviews thus far, you could've noticed that I have some not that high but some certain expectations from how stuff that belongs to a certain genre should sound.

So overall there are 10 new Blackened Thrash hymns here that there's nothing better than drinking some good beer while listening to them. The cover artwork shows well what this album can suggest, since if you take a closer look you can notice that it's inspired by Hellhammer, Iron Maiden and probably even Frankenstein himself! The best way this album can be described in just 3 words is the title of the first track – WICKED, VICIOUS and VIOLENT! I hope that Gehennah will make something as good as this in the near future as well! 9 / 10

If you dig Hellhammer, the following band needs no introduction! Called after the name of their famous EP, created in a storm, born of fire and thunder, forged in the anvils of fate – they set their goal of keeping the true flame of everything that Hellhammer ever represented, together with the German "Warhammer", since Hellhammer itself was put to rest! Let me introduce you the ultimate Brazilian "Satanic Slaughter" – Leon "Necromaniac" Manssur!

Hi Leon! How are you there? What have you and AR been doing lately?

I'm fine, trying to catch up with things after our first Brazilian tour which took 50 days!

And how was it? I saw some videos from that tour on youtube and it seems that you've got some loyal crowd, consisting of maniacs pure!

It was really a breakthrough. We managed to meet a lot of people in person, which is a new era for the band. Now we plan to do even more gigs!

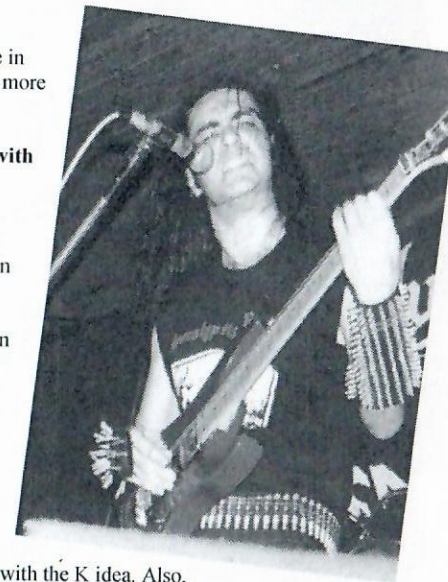
Tell me and the readers about AR please, how did you come with the idea of forming a Hellhammer worship band, how was it formed and what are the future plans about it?

I knew Hellhammer and Celtic Frost in a local Radio show back in late 1984. I immediately reacted about why would one break up Hellhammer to do a not so good band, Celtic Frost. First Frost albums are great, but Hellhammer is just supernatural. So less than a year after that I was trying to sound like Hellhammer... A lot of years, a lot of experience (I was just 13 years old back in 1985!), and a lot of lineups, and the band started officially in 1999...

Why did ApoCalyptic Raids change their name to ApoKalyptic Raids?

When our first drummer and forming member left, he asked us to change. I wouldn't give up such a meaningful name, so I came up with the K idea. Also, with the new drummer, our sound changed a lot from first to second album, so it also reflects that... That was in 2001. No big deal, really.

Your debut album was re-released on CD with all the tracks from the first demo, the split with Gravevurm and the new versions of some other songs. The CD version of your second Album "The return of the Satanic Rites" is sold out long ago as well (not talking about the vinyl and the tape versions, hehe), are you planning to re-release it in the future as well? And what's the idea behind limiting the CD versions of your albums? I can understand it when it comes to vinyl, for vinyl is much more expensive to produce, but most of the bands that usually sell about the same amount as AR have the possibility to print more CD's once they're sold out and there's a demand again...

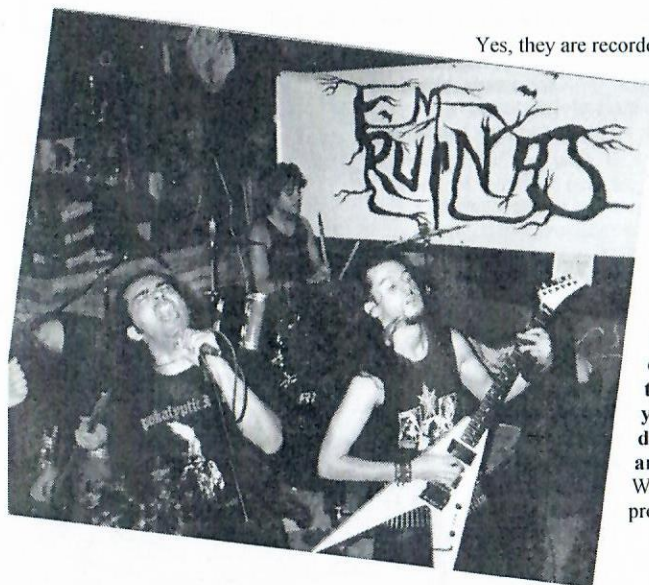


Yes, that will be next! Expect it in the next months! On Unsilent label! And no, AR stuff is NOT limited. No AR stuff will ever be limited. I will try to produce whatever people want to get. It is just that there is a new cd law in Brazil that pressing plants must print the pressing lot number on the CDs. But as soon as 1st pressing (AA1000 or whatever the quantity is, in case of The Third Storm we did 1666 !) is sold out, we will be doing a 2nd one (AB1000) and so on... By the way The Third Storm CD is sold out too! Expect a new pressing soon.

Nah, thanks, I've got all the stuff you ever released on vinyl and I even succeeded to hunt an original copy of the demo tape, so I don't need any CD's, unless they'll feature any special stuff that was never released before :-P

I prefer LPs too. But we will keep releasing CDs and even tapes, if we get the chance. I don't like bonus tracks. I decided to add the demo tracks on the "Only Death is Real" re-release because a lot of people asked for it, but I don't like to mess with original stuff. Expect repressings without bonus tracks. Once you buy our stuff, it is definitive. We will try to keep people buying our stuff by releasing new, interesting stuff, not by re-editing old stuff with shit bonus tracks...

And what can you tell about the planned splits with Nordic Mist and Farscape? Is the stuff for them already recorded? Are there also any other splits planned to be released?



Yes, they are recorded, but there are some tracks left to finish mixing. As the show schedule is now tighter, we are well behind release schedule... But we are organizing things, and the splits will be out as soon as possible. There is another split with Atomic Roar too.

Recently Skullcrusher left the band and was replaced by a new drummer. In fact you're the only person from the original lineup, while the bassists and the drummers come and go every few years. Did these changes happen due to disagreements with you, or because of any special problems that you won't tell? Well if that was because any special problems I won't tell, I wouldn't tell ;)

Now seriously, people come and go because their lives require them so... I finished my PhD, (I am a Physicist, just hit L.R.U. Manssur on Google!) I got divorced, so now I got only one thing on my mind: Apocalyptic fuckin Raids! If people can get along with my stubbornness they will remain in the band... Skullcrusher's mom is very ill now and so he can't travel with us. We got Marcio Cataveiro to replace him in a few gigs but it seems the situation will be "permanent". But Skullcrusher remains a great friend, and is welcome to jam with us in any of our gigs. Same goes for other ex-members!

Some of the stuff on AR was written by you already in the mid-late 80's, were they written for some band that you wanted to form back then, or did you just write them for yourself, in order to use them one in a case that you would form or join another band? Are there more songs that you've written in that period that you're planning to release in the future?

As I told, I wrote that stuff with the intention to sound like the late Hellhammer. There were maybe 3 or 4 unsuccessful trials, from which I collected these songs. But the main idea was Hellhammer. It has been my favorite band for almost 25 years now. Figure it out like Death in the Reign of Terror demo era. Like them, I was just a kid heavily into Hellhammer. What else could I ask for? And yes, there are more songs/fragments that will see the light of day in due time. There will be another one in our 4th album, and later at least a couple of others I can remember... It is just that now that I got a more professional approach, we must record and release current stuff as well as "historical" stuff in a good balance...

Please tell about the other bands you played in, Explicit Hate and Nightbreed. I've never succeeded to find any information about Nightbreed, except for the fact that you played there...

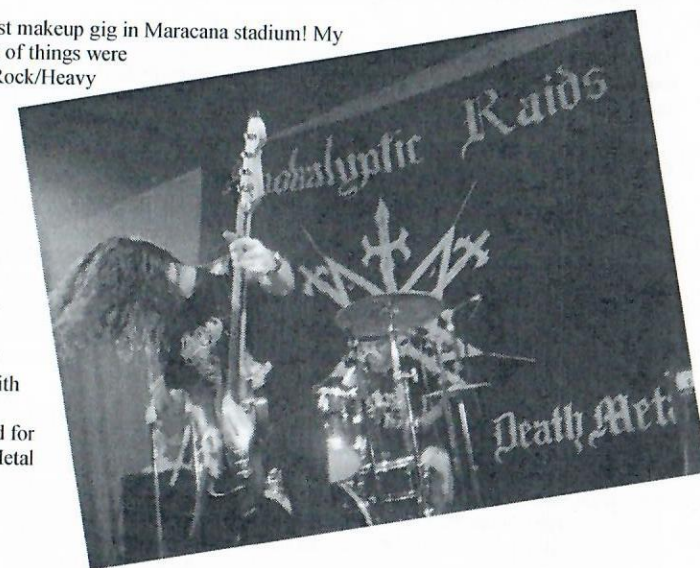
I sang in Slaughter, which changed names to Devastation, due to bands with the same names. We did record a rehearsal back then, necro quality. I used to go to some friends rehearsal too, the band was Necrofilia, and I sometimes sang with them too. Songs used in AR: Angels of Hell, Tyrant, Emperor, Satanic Slaughter, Power in My Mind, Priest of Evil (an embryonic version of Evil - we will remake it on next album), Bestial Possession (yet to appear). After I quit, they went on to form Explicit Hate. I tried to continue under the moniker Hostility, but it did not pass some rehearsals, some of which were recorded with sub-necro quality. Songs used in AR: Humankind Dies, The Impaler, Tyrant, Emperor, Never Forget What You Are, with different lyrics. After a break from bands (not from the idea!) in the 90s, I went on to form Nightbreed with some friends. There is nothing about Nightbreed, except that I played there! We did a couple of gigs, and recorded another necro rehearsal, but no demos. Songs used in AR: Tyrant, Emperor In 1996/1997, Nightbreed was going nowhere, so I and the drummer went on to form an embryonic Apocalyptic Raids. Songs from that era: Evil, The Way of the Warrior, The Impaler, and those on our first and second albums. The rest of the story can be tracked from the dates in our albums. The "current" era of songwriting starts with Ready to Go (To Hell) and Voyeur back in 2001, and advances through most of the stuff in The Third Storm. From now on, we will keep releasing new songs together with the good old ones I can find on my archives, until all that deserves a decent recording sees the light of day.

At what age did you start listening to Metal? What were the first bands that you heard? Are you also into other musical genres except Metal? Have your musical tastes changed a lot during the years?

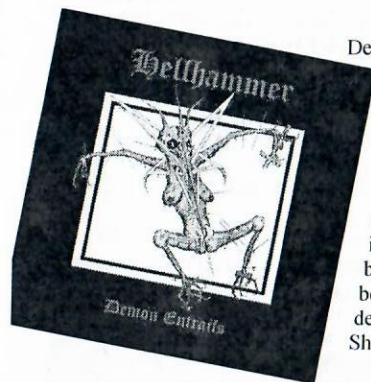
In 1983, when Kiss played their last makeup gig in Maracana stadium! My tastes haven't changed much. A lot of things were incorporated. I hear a lot of Hard Rock/Heavy Metal stuff these days.

What's your opinion about CELTIC FROST's reunion? What do you think about "Monotheist"?

Sucks! Well, they are disbanded now... I didn't like the videos I saw where they play old songs so down tuned it is badly disfigured. It is not good to mess with the past if you have been out of the right mood for 20 years and then jump in the old Metal trend...



What do you think about the DEMON ENTRAILS release? Did you like it more than the old bootleg PicLP's? Do you think that it was necessary at all to make such an underground legend's stuff available to the masses again, or would you prefer it to stay buried and not forgotten only by the true underground maniacs? And do you believe Fischer's revelations about his opinion about Hellhammer, which he seems to start liking only when he has an opportunity to make some easy cash on reissuing its stuff (I'm talking about the CD-release of Apocalyptic Raids A.D. in the early 90's and of course the DEMON ENTRAILS stuff, as well as the upcoming book)?



Demon Entrails looks GREAT, but the sound SUCKS. I can do a better sounding mastering from old bootleg pic LPs. When I have some time I will probably do it and submit it to them...I have nothing against making a "legend" available to "the masses" again. I wish it has always been so. The problem is that "the masses" can't recognize how great Hellhammer was even now that it is out on CD and LP. I believe that Fischer's opinion has really changed about Hellhammer, but I see he has no recognizing of the ones who kept loving Hellhammer while he wasn't into it. For example, I am told he turned off an interview with a guy using a bootleg Hellhammer T-shirt. Well, there was a time, for 25 years, when bootlegs were the only ones to have. And he even destroyed original stuff. That was breaking up Hellhammer a second time. Shame on him.

Yeah, that's fuckin' ridiculous! In my opinion – he'd better just break up Celtic Frost after the release of To Mega Therion, so CF would remain just another cult band without any crappy stuff in its small discography...

If you look at things now, then Celtic Frost is generally a crap band with a few exceptions at the beginning of their career. Just like Metallica for example. I will not accept crap, from whomever it comes.

What's your opinion about Warhammer (GER)?

They did great stuff in their albums and demo. I have it all in CD and LP! I noticed they are reformed and about to release a DVD, though I preferred the original lineup. Anyway, they play great stuff and I wish all the best and maybe we could do an onstage battle...

Contrary to the German WARHAMMER, who always try just to sound as much perfectly identically similar to Hellhammer itself, Apocalyptic Raids seems to have influenced by many other great old underground bands except for Hellhammer, thus having its own touch that Warhammer doesn't have. This touch is your personality and it's crystal clear that songs like "Forgotten Tales (Never Forget What You Are)", "Ready to Go (To Hell)", "The Atheist" and surely "Fallen Beyond Hope" (Sorry about your brother, R.I.P.) are much more your personal thoughts, rather than just songs that you tried to write in the vein of the bands that influenced you. Did you put these songs under the banner of Apocalyptic Raids because you wanted this band to be something more varied than just homage to Hellhammer, or is it that you just don't want to form another project for other, less Hellhammer-oriented stuff?

Apocalyptic Raids is not just homage to Hellhammer. It is, at first, and in a sense will always be. But it is also to Venom and many others. Maybe we are trying to extend that, and see what can be done with that sound. Remember Hellhammer did only a 4 song EP and a couple of compilation tracks. When you look a bit back on the demos, you find more varied stuff. We are to prove a point here. That you can extend the band's approach without breaking it up. That we can incorporate many cool elements from Hard Rock to Hardcore Punk without having to form a new band like they did in a somewhat wrong way with Celtic Frost. We, for example, on The Third Storm we did an epic Heavy Metal song, When the World Ends in Fire. It is known that they did like Manowar on Hellhammer and I am no different. And in the end, I am very satisfied with the reviews our epic song got. The new album will range from rock'n roll stuff to D-beat stuff, all with Hellhammer-like sound. I bet you'll like it!

Actually I was really surprised when I heard "Manifesto Politicamente Incorreto" and "When the World End in Fire", which absolutely differ from the other stuff, but it's still well done!

And if you're not shocked I would think you did not listen to the record with due attention!!! They are made to sound Metal yet to shock. We were testing our limits there. This is our way of saying: "Experimental? Try this!" Next album probably will be less experimental and more direct, and I think you will like it too...

Dark Sun Records, which is responsible for all your full length albums vinyl versions have released also other great stuff, such as Farscape's debut, Sodomizer's debut and Dorsal Atlantica's compilation LP, but unfortunately I've never heard about this band having a proper distro... Is it a snail-mail only label, or does it sell its releases only through other distributors?

Both. In fact, they are too slow and we are not in the label anymore. They are distributed by metaleros.de. We are now working with Unsilent, which is a great new label. Stay tuned for great news...



Yeah, I remember that "The Third Storm's" CD version was released just before I went to army (summer 2005) and I waited for the vinyl version to be released until the end of 2006 I think. Unsilent seems to be a great label, but they've released only CD's thus far and I'm still waiting for the second Farscape's vinyl version to be released and it seems that there's no progress about it... So will Unsilent also be responsible of the vinyl releases?

Unsilent doesn't do LP for the time being... We like LPs a lot, but now the only LP press in Brazil is closed down and we depend on pressing overseas. We have very heavy import taxes here so it is basically impossible to do things being in Brazil. But we will do something, licensing to overseas labels, anything to deliver the goods... We are doing it without any structure or support, so it slows us down sometimes, but we are not stopping until the last eardrums are destroyed and the last neck is broken!!!

As it can be seen according to the amount of Brazilian Oldschool Thrash bands in Myspace, there's a great scene in your country! I also heard that lately the government arranged some killer festival that featured such local legends as Vulcano and Korzus and even Paul D'ianno himself for free! Is this true? Is there such a big awareness and support of Metal in your country? I'm asking it because the local Metal bands in Israel are absolutely ignored by the media and Metalheads is probably the most disliked race after Arabs...

Yes, there was that festival. The videos can be seen in youtube. (See, another cool tool - don't blame the messenger if the news aren't good!). That was in São Paulo, and São Paulo is Brazil's and South America's biggest city. There live 20 million people!!! So things are different there. But the rest of Brazil is just another country... Generally speaking Metalheads are ignored here too. We did a Brazilian tour and we played in VERY nice theater in Belem, north Brazil. But there was a fight and now the theater is closed for Metal gigs!!! (There is a video of that on youtube too). And by the way, I am of Arab ascent, hahahaha My Grandfather was from Syria and came to Brazil to escape World War II. My first name is Leon. French name because in Syria French is spoken and my last name Manssur is Arab. My ex wife was a (well, non-practicing) Jew. In Brazil Arabs and Jews get along, strange as it seems. They go like: "middle east? No, we are Brazilian..."

20 Million people?! It's 3 times more than in the whole Israel, haha!!! Though there's actually something similar here too, since most of the gigs are played in Tel-Aviv, which is called "A city without a break", while there are rarely any good gigs played in the smaller cities. Didn't know about your middle-eastern roots, what a small world hehe!



Yeah, and people always need stupid reasons to kill each other. I just wish they could do it faster and let us alone to rock, drink and fuck.

Talking about Israel, do you know/like any Israeli bands?

I've seen one or two compilations, but aside from that I don't really know... Can you tell me any names?

Well, the first and the first local Metal act (which in my opinion released the best stuff in Israeli Metal ever in the past is Salem), which exists since 1985. Their demos from the mid-late 80's featured some of the most aggressive and brutal black/death stuff ever

and it was much ahead of its time. Since they also sang about the Jewish holocaust, Varg Vikernes sent their vokiller a bomb in an envelope in 1990, but luckily it was discovered at the post office before it exploded. But Salem degraded a lot musically since 1994 in my opinion. They did sign a contract with Season of Mist, but their new album features low-tuned sound in the MeshuggaY way and this stuff would make your oldschool ears bleed... There used to be some great Death Metal bands here in the early 90's, such as Scaffold for example, but these bands disbanded more than a decade ago, and most of them have never even released a single demo (though the demos that were released are totally impossible to find nowadays, so there's no big difference hehe). I could recommend you only that you give a listen to TANGORODRIM, who've been desecrating their listeners' years with great Darkthrone/Hellhammer influenced alcoholic Black Metal for more than a decade already. They're signed in Southern Lord records, so they're pretty famous worldwide, in terms of underground Black Metal of corpse :)

There used to be also some killer Thrash Metal act named Hangman here between 2003-2006, they released 2 demos and took part in the Thrash Metal Blitzkrieg 7" compilation, with bands like Witchtrap (Col) (by the way – it was released through Deathstrike records & Iron Bonehead, which released your split with Graveworm) and signed a contract with Witches Brew, but they split up. Hopefully their vokiller's new project's stuff will see the light of day soon, and as someone who heard some raw versions of this stuff - I can only tell you that it's gonna be REALLY worth to hear! Beside that - you can find only crappy Metalcore stuff, wannabe Norwegian 2nd wave BM rip-off projects and in the best case some Iron Maiden/Metallica cover bands that always come and go.

Thanks for the lesson in IsraHell Metal!!! There is too much good stuff to catch up with worldwide, thanks Satan!!!

What's your opinion about the internet's influence on music during the late decade, which gave anyone a possibility to download pirate mp3's of any band in no time and for free? What do you think about Myspace in particular? Do you think hat it's a blessing or a curse?

That's the way things are. One can't fight downloads. They play the same role as radio did back then, you turn on a machine and you hear music for free, and that's the bottom line. The main difference is that no one has control over it. Probably if record companies wanted to do something they would put online a huge offer of free music for download maybe with some ads inserted, just like radios do. I would surely download on emule or something any stuff I wanted, even if it came with some ads. I would just remove the ads and live with that, exactly the same way we taped radio shows back then, pausing on commercials. The same goes for MySpace, plus Myspace lets you communicate greatly as a band, with show dates, blog and such stuff. Great tools we didn't have 20 years ago. Just tools, not good or bad per se.

Apocalyptic Raids can't be classified as "retro" in my opinion, since you've heard all the bands that influenced AR back when their stuff was released in the 80's, so it's just that you started to play this Oldschool stuff later. I wouldn't even say that a band like Farscape can be considered retro, even if their stuff is almost as inspired by Kreator as AR's stuff is inspired by Hellhammer, because they've been listening to this music and playing it just since their childhood! But what do you think about the new trend of playing Oldschool (mainly Bay-Area stuff oriented) Thrash that has flooded the scene during the last few years? I'm talking about bands that just rip off Slayer and Metallica and Megadeth and don't add anything personal of their own to their music?



There are a lot of kids ripping off old good bands AND I prefer they recycle classic stuff instead of doing modern crap! In time, the good ones that have something to add will stay while the others will sink. Look at what the 90's Black Metal wave became today: not much aside from Darkthrone and a couple of others.

I know that you're responsible for the sound production and mastering (in the oldschool way!) of all the AR's stuff and you produced other albums as well (such as Farscape's debut). AR's albums have a really analog production and really sound just as if they were recorded in 1985. Did you use any computer-based equipment for it at all? Or was it produced with old analog equipment only?

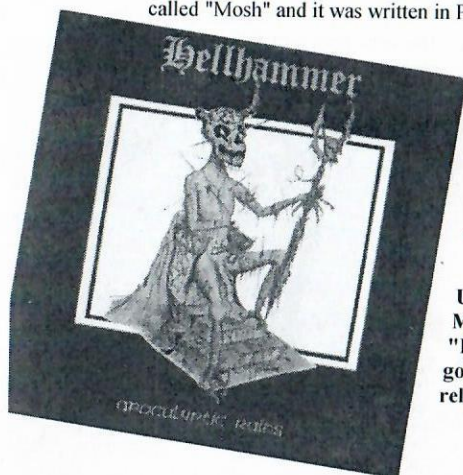
We did the first 2 AR albums and Diabolic Force in analog. The Third Storm was recorded in analog and digitally mixed, because it just made things easier while keeping the great tones. The more recent Farscape stuff is all digital.

I think it is not digital versus analog... And it is not about the date. It is all about the music. If it sounds good, it is good. Of course, if you understand what you're doing on analog, you will work better on digital. Current hardware

and software allows for a lot of possibilities. Until the late 90s, there were very bad digital recordings because of limitations in the equipment. As of now, the only thing I really can't stand about studios standards are monitors full of unreal mid-range. They prevent you from hearing what will sound at home, so I prefer to mix using some common home stereo monitors and then test the mix in different places. Also, about mastering, I use common stuff like sound forge. The great problem today is the rush for more and more volume, that ruins any recording job. People sometimes complain that my masterings are not that loud, and they will not be if it is to ruin the sound. Just turn up the volume on your stereos!!!

I really like the "Manifesto" that you wrote, which appears in the second album. I even translated it into Hebrew, so the others could understand what AR is all about too. You have a very impressive writing level. Have you ever dealt with journalism or written in some zine of your own?

Thanks for the translation! Please post it on our Myspace blog. Also, if any of you can translate it into any other language you may speak, you're welcome! I wrote that after a rehearsal, when I was forced to face the real world after a great evening playing. I got sick and tired and I came up with those ideas. Maybe I'm a frustrated writer. I answer a lot of interviews, I could compile a book from them, hahahaha I did a zine back in 1987-1989, it was called "Mosh" and it was written in Portuguese only. It was too primitive, but it was fun to do.



Actually I asked about the fanzine because I thought that you had something in common with the "Necromaniac Union" (or something like that) fanzine hehe

No, that was their own (Hellhammer) stuff. I just took my nickname from there when I was 13 years old back in 1985...

Usually I ask the people I interview to mention their favorite Metal albums... I know that I could just quote the song "Forgotten Tales (Never Forget What You Are)", but I'm not going to make an exception for you hehe! So Which 10 Metal releases are you favorite?

Tough question... I think I should include some classic demos. Maybe the list depends on my current mood, but here it is...

Hellhammer - Apocalyptic Raids
Hellhammer - Satanic Rites (demo)
Bathory - The Return
Black Sabbath - Vol. 4
Venom - At War With Satan
Manowar - Into Glory Ride
Accept - Restless and Wild
Death - Reign of Terror (demo)
Sodom - In The Sign of Evil
Kiss - Kiss

What are the last words that you'd like to tell me and the readers?

Thanks a lot for your interest on our work!!! Stay Metal till the end!!! Metalheads and Raid-bangers write to apokalyptic_raids@yahoo.com myspace.com/apokalypticraids or www.geocities.com/apokalyptic_raids
We have our stuff available, LPs, CDs, t-shirts... Thanks a lot!

The Necromaniac

Recently the news about Sacrificial Blood's decision to call it a day was published, so I knew that I'd better hurry up and find out what led to it, since news like "We are going to split up, after our debut full length gets released on Witches Brew" sounded pretty weird for me, not talking about the fact that it happened just after I got a copy this excellent DM band's split 7" with Trasher, which turned to be 1 of my 2008's favorite releases!



Hi Mike! How are you there? Unfortunately, the first question I'll have to ask is about the current news about the upcoming Sacrificial Blood's break up... Many bands in the past told things like that in order to draw attention and then kept playing, but I believe that it's not the case here, since you're not as famous as most of the bands who usually do it... So what actually happened and why did you end up with such a decision?

It's been a very long road for Sacrificial Blood. In 6 years I am the only original member remaining, and in that time I've seen us rise up, almost get to the finish line, then have the rug pulled out from underneath us before we were able to cross it numerous times, whilst other bands form, steal riffs and lyrics from other bands, and are signed within a week of formation. The problem I've noticed with today's Metal scene is people are not really concerned with a band who wants to stand on their own or do their own thing; they'd rather listen to a million bands who all sound exactly alike. It's easier than listening to something you've never heard before, and I think that people would rather have something safe and predictable, than have to form their own opinion about things. The reason I liked Metal in the first place was because of the rebellious nature of the music, and the bands that I've been influenced by were bands that stood out amongst the rest during their time period. So I guess finding out that the majority of the people who are into this these days do not share that kind of mindset, and are merely following for hopes of acceptance, was another major contributing factor to my decision to end this. Also some of us are going in different directions with our lives, and rather than go through another lineup change, just to be back at the start again, we figure it's better to bow out with some dignity....

Definitely... I agree about this. But recently I heard that you're going to release a full-length album before SB's chapter is closed. Having your album released on Witches Brew is a real honor for an underground band in my opinion! Cheryl has unleashed mostly killer albums during the label's existence. Doesn't such progress make you think that it might still be too early to bury Sacrificial Blood?

Yes I was very happy when Cheryl got in touch and made the offer to us!!! I figure any statement we have to make will be on the album. We've been around long enough that most people should know who we are, and since they don't seem to care all that much I can't see it going beyond what we've already accomplished. If it does that'll just be the last laugh for us...

During all the years of existence, S.B. got all their releases done by the label RUSTY AXE, who supported you since day one... Are they friends of yours or is it a label that makes everything for a band it actually believes in?

Yes Andy from Rusty Axe found our old website like literally a month or two after we started, got in touch, started selling our demo and putting us on comps, which of course eventually led to him doing the splits for us. He has been behind just about everything we've ever wanted to do, and I'm sure he's the same way with the rest of the bands on the label....

The last 3 SB's releases were splits. Were Zombie and Trasher just friends of SB or was it the label's choice to put your stuff together?



Nah, Zombie was originally called "Ammunition" and had been in touch with me since the very early days as well. That split was in the making for at least a year before it was released. Imagine my surprise when they changed their name to Warbringer, got signed to Century Media Records, and completely denied ever knowing us or having anything to do with us. Rock stardom corrupts. Trasher is a band from Philadelphia who got us on many shows, always came out and supported us, even when they weren't playing, and they booked a tour last year, which we did with them as well. The least I could do was get a split released for all the help they gave us....

I've never heard about the connection between Zombie and Warbringer, but I absolutely agree that turning your back to friends can never be justified by anything, especially not a major label's logo on your album... Have you ever sent any promos to bigger labels by the way?

Well, you know, for fame - some people will sacrifice anything, most people I know who've seen/met them, all said they were total assholes as well, which I don't find all that surprising. In the beginning, I sent demos out to any label I thought might be interested, just none of them were, so I stopped doing that after a while and figured they would come around if they wanted us. Heavy Artillery records had gotten in touch with us at the beginning of 2006, and we had signed contracts to appear on that "Speed Kills Again" compilation album they did. Unfortunately that was when Pete had started to flake off and we let him go after we recorded the songs for the Zombie split, which led to an 8 month hiatus, in which time we were not able to get the songs recorded for them. By the time Spencer joined - it was too late. Heavy Artillery had already signed every single band from California and was not interested in us any longer...

The last 2 splits were released as 7"'s. Are you and the rest of the band members vinyl collectors yourselves? How important is it for you to have your stuff released on vinyl?

Yes we are all big vinyl collectors, and it was always my goal to have as much vinyl out there as possible. I'll spare you the vinyl praising that every band like us seems to do in interviews, haha. But yes you are absolutely right.....



Thanks, hehe! I know that you're a fan of Deceased and there was recently released a Deceased / Sacrificial Blood 7" split. Do you see a co-release with one of your favorite bands as a high personal achievement? What would be the ultimate band you'd like to share the stage or do a split with?

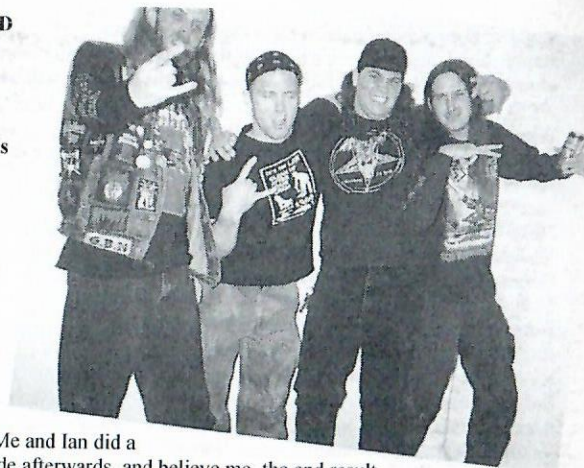
Oh yeah most definitely. I've been a Deceased fan for half of my life now; this is by far our proudest release yet. We've done several shows with them in our years, which is always great. But really I think we'd all be happy playing with any of our favorite bands/biggest influences, there isn't like one more than the other as far as that goes....

And what's your opinion about the recent reformations of once classic bands, such as Pestilence, Atheist and Massacre (which already split up, but anyway...)? It seems that Massacre and probably Kam Lee is one of your biggest influences, but what's your opinion about the so called "Horror Death Metal" projects he recently formed (and left most of them already, haha!), such as Denial Fiend, Revolting and others?

Well I figure if the band is still good, and don't sound old or tired, and then it can be cool. Ian and I went to the Massacre-reunion show in Florida last year, and they were great. We played with At War last June in New York and they sounded exactly the same, you never would've thought they broke up in the first place. On the other hand, we saw Tankard at the Minneapolis Mayhem fest in 2006 and ended up leaving before the set was over because they sucked so badly. So as long as you've still got it, then I think it can work. Denial Fiend are pretty good, they played at the Massacre show as well and I was just happy to see Kam Lee back playing music and that band has a good lineup of musicians as well. I never paid much attention to the 30 other bands he has going though, the only band who's still able to top themselves to me is Deceased, so I don't buy many new albums that come out besides theirs if you know what I mean...

I have mixed feelings concerning SB's split CD with Zombie... It's not that it SUCKS, but it sounds kind of lame for me, especially if I compare it to the 7" split with Trasher... Something is really missing there, so I even decided not to waste space on its review in this issue. Do you think that you know what I'm talking about? Are you personally pleased with this release?

Well it was a mixed thing for me. I for one have always been of the opinion that underground metal is supposed to be dirty, raw, and nasty sounding, that's why it's underground, if it was clean and safe it'd be mainstream. But that recording was a disaster, it was the end of the line with our old guitarist Pete and you can tell in the recording that he just doesn't give a fuck. Me and Ian did a complete salvage job with our original bassist Jude afterwards, and believe me, the end result sounded WAY better than it originally did, but that whole thing was a nightmare. I'd hate for you to hear our old demos or the split with Demonic Mortuary if you didn't like that, haha...



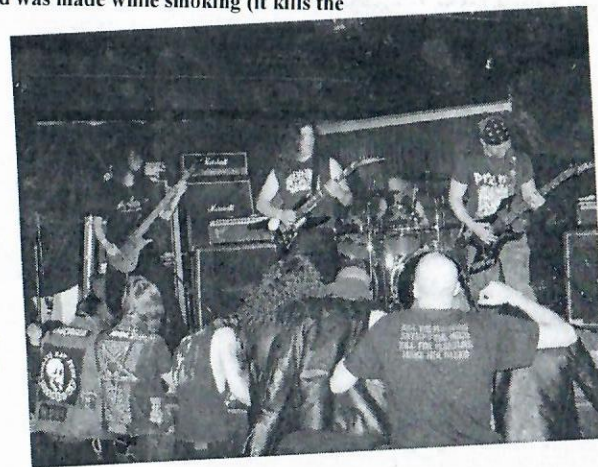
Well, I hope that it will be reissued soon, so I'll be able to give it a listen! I was really surprised to find out that you, the vokiller of Sacrificial Blood, is a drummer as well... It seems to be hard as Hell to play with both hands, kick the double bass and sing along in addition, isn't it? Did you ever try to find another singer or drummer to make it easier, or isn't it THAT hard for you to handle both drums and vokillz?

In the beginning I wanted to have a drummer, but we just never found one, so I became the drummer by default. The first year it was very hard, we didn't play shows and I would only do the vocals when we recorded. Show offers started coming in though, so I kinda had to force myself to do it. Once you get used to it it's not that hard, though it can be tiring. Being a heavy smoker probably doesn't help either...

Haha, the most brutal growl I've ever heard was made while smoking (it kills the throat though!). I recall an interview with Martin Van Drunen, where he told that he really enjoys smoking and singing Death Metal songs! Do you think that you'd ever taken the microphone in your hands to sing with a cleaner voice?

That's funny, reminds me of when I was a young kid with my first Death Metal band. I used to have to smoke like 4 cigarettes before practice, just to get my voice able to do any kind of growl at all at 14!!! Hahaha! I wish I could do the cleaner vocals, I love the NWOBHM and the 70's bands, so it would be cool to throw the occasional high pitched wail in there once in a while like Sarcofago did or something. Unfortunately I cannot sing like that, and would probably sound ridiculous if I tried, haha...

Do/did you play in other bands before/in addition to Sacrificial Blood? What are your future plans as a musician, after Sacrificial Blood gets put to rest?



Yes, I've been playing in Metal and Punk bands on the local scene since I was 14. None of them got very far though, and I doubt anyone's heard of them, so it's not really worth going into. I'll probably start another band someday, I'm not really thinking about that right now. We will see what happens....

What are your favorite 10 Metal albums ever?

Ah man you're killing me here. Besides the first one this is in no order, and believe me I could add at least 100 more to this list. Here we go...

NME-Unholy Death
Voivod-War and Pain
Deceased-Fearless Undead Machines/Demos
Massacre-Demos/From Beyond
Autopsy-Severed Survival/Retribution for the Dead
Rainbow-Long Live Rock n' Roll/Down to Earth
Blue Oyster Cult-Spectres/Secret Treaties
Sorcery-Stunt Rock
The Rods-S/T
Triumph-Just a Game/Progressions of Power

Any last words to tell me and the readers?

Thanks a lot to you for the interview man, I truly appreciate it. Also thanks to anyone who has supported us over the years, and thanks to anyone who may discover our music after the fact. We will be recording a Full Length album before we break up, set to be released by Witches Brew from Germany, and Horror Pain Gore Death Productions in Philadelphia has plans to release our demos, unreleased, and live tracks on a CD too. Hopefully these will see a vinyl release sooner or later as well. Thanks to all of you, stay true and die hard!!!!

Death 'Till Death!



תנגורודרם

Tangorodrobitaly – A requiem for the best Israeli Black Metal band EVER.

If you think that Israel doesn't have its local Black Metal bands – you're absolutely wrong. There used to be some bands here in the 90's and there still are, not talking about the fact that bands like Mayhem and Beherit (neither of which I actually like) worshipped the Israeli SALEM back in the late 80's! BUT the majority of local bands played and still play either wannabe Dimmu Borgir or depressive crap, while worthy ones hardly ever existed here.

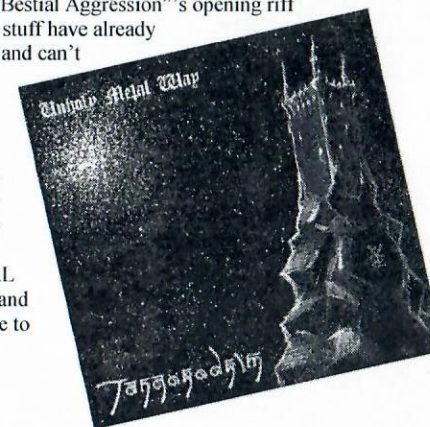
Tangorodrim never used any keyboards, never praised stupid gods in their lyrics and never tried to gain attention from the local crowd, by spamming local forums in the internet or inventing non-existing bootlegs of their stuff. They never even performed live, actually. Formed back in 1996, they just released 4 albums during 12 years of existence, 2 on their own private label "Aggressor Prod.", and the next 2 were unleashed through the American "Southern Lord" label, on vinyl as well. (By the way – the only other local Metal bands who EVER got their full length albums pressed on vinyl are Salem and Orphaned Land!).

Their music was a combination of primitive, evil and ugly riffs, inspired by Darkthrone and Hellhammer. "To play the most evil riffs... The only way..." was written on their 2nd album's back, and that's what they really did. Blood dripping, with mixed English and Russian lyrics, alcohol fueled, raw Black FUCKING Metal with balls! In April the 10th, their vokiller/axe player and leader Larenuf pronounced that the band split up, which led me to decide to pay the ultimate homage to this band, reviewing their discography and having the last Tangorodrim-oriented interview with Larenuf. Enjoy or F.O.A.D!

Unholy Metal Way (Full Length, CD, Aggressor Prod, 2000)

After 4 years of getting drunk in the cellar, TANGORODRIM enter the studio and unleashed their aggressions. I really wonder whether they were sober during the writing and recording process of this stuff, since the Russian and English lyrics get mixed all the time, and it might get caused by an overdose of alcohol for sure, haha... The vokills part moves between talking and kinda outcry, the voice is really aggressive. The overall atmosphere and the punkish drumming are very influenced by Darkthrone (like in "Bestial Aggression"'s opening riff for example), the riffs – those who are familiar with Hellhammer's stuff have already heard some of them "somewhere". They appear in every song here and can't be notice since the beginning of the 1st song.

So what actually makes the major difference between Tangorodrim and countless Darkthrone clones? The rock N' Roll feeling! Even though the riffs, the vokiller's voice and the overall sound convey coldness, one can notice the feeling that it was made with an evil, drunken smile. There are certain influences from very certain bands here, but it doesn't sound boring, even though it's far from being innovative. Very recommended for those who seek primitive, straightforward Black Metal, done the UNHOLY METAL WAY! Those who seek keyboards, violins, female operatic vocals and the likes – should pass on this band's discography and give this zine to a die hard Metal maniaK friend! 9 / 10



Those Who Unleashed (Full Length, CD, Aggressor Prod, 2002)

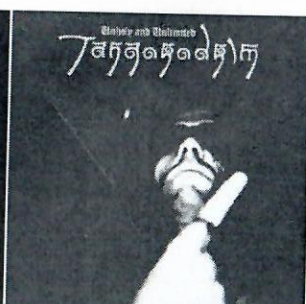
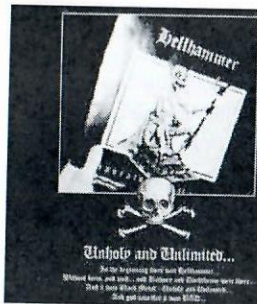


Two years since the debut's release, these matalcoholists released another album, featuring 7 new anthems of evil, done in the best traditions, not so different from the debut (which is great!). The main differences are in the length of the album (the debut's length was 26 minutes, which is just a bit longer than an average demo, while here you get 33 desecrated minutes) and in the fact that only 2 of the songs here are fully performed in Russian, while the rest is in English.

So overall it's the same anti-priest Black Metal, characterized by simple drums and bass work + heavy and dirty sounding guitars, which breath Rock N' Roll all the time. But it wouldn't sound as evil without the vokiller's voice, of corpse. Probably, instead of adding some solos here and there, the band decided to replace them with the guitar amp's feedback sound, but there are enough Heavy Metal bands who play

great solos, Tangorodrim's music is still good even without them. Those who liked the first album – better put your hands on this one as well, it's even a bit better in my opinion. 9.5 / 10

Unholy and Unlimited (Full Length, Southern Lord, Vinyl/CD, 2003)



After 2 successful albums, Tangorodrim signed a contract with Southern Lord, who released their 3rd album first on 666 copies of black vinyl (later – splatter gray vinyl as well) and then on 1000 machine numbered CD's, featuring a different front cover. (Vinyl's cover in the left side, CDs' cover in the right side). It's not surprising to see a band that signs in a big label and changes its music style to more catchy that get sold better, upon the label's request... But Tangorodrim probably decided to disappoint those who

expected them to release their "Cold Lake"!

The fact that the vinyl's cover features a hand, holding the Hellhammer's EP is not just a coincidence and it's a rare case when you can know what to expect from the content, judging by the cover. Like in the previous albums, there is a homage to the great Swiss and Norwegian bands here, lots of hate toward priests and many guitar amp's feedbacks. But there are some changes here – there are many more riffs that remind of Darkthrone and a different guitars sound, more similar to the one in Transylvanian Hunger. Overall – the sound here "breathes" more and not as compressed as in the 2 previous albums. Was it caused by listening to different music, or drinking different alcohol? Maybe both of them...

The change is major, but still doesn't get too far from what Tangorodrim represented during all the years of existence. As someone who doesn't like the BM-era Darkthrone's stuff much and probably likes Tangorodrim's music because of another band they were deeply influenced by, I wouldn't say that this change is that good, though it's still not degradation, but some kind of variety, still inside the borders of the band's style. It's still the same dirty Rock N' Roll with the same Priests' broken shoulder blades after all! 8 / 10

Justus Ex Fide Vivit (full Length, Southern Lord / Doomentia, Vinyl/CD, 2007)

During 4 years of silence, this band underwent many changes, mainly in the lineup and the logo. The lineup reduce to the same vokiller/axe player, who started to play the bass parts as well, and a new drummer, who used to play in the local act "Rabies Caste" as well (who released 1 album via Earache in the past, by the way)...

The album title's meaning is "The Just Shall Live by Faith", but don't ask me

why they chose such a title, haha!

Like the previous album, the CD version was released on Southern Lord, but the vinyl version was released by the Czech "Doomentia" label, under Southern Lord's permission. The cover artwork here is a bit similar to Hellhammer's EP as well, but if you look closer – you will notice that it actually differs a lot from "The Sitting Death".

Same goes for the music – the influences are the same, but the feeling and the message it conveys are absolutely different. You can hear the feeling of some weird, unexplained philosophic desperation, which should be heard in order to understand what I'm talking about. The desperation and the seriousness are expressed in the songs' titles, such as "No Light", or "Cold Flame of Death" and in Larenuf (previously – Mrakobes?)'s voice, which still sounds similar to how it sounded in the past, but has more (negative, of corpse) feeling... The first 3 songs on this LP (side T) are faster than the others (side TT), which are mostly slow-mid-temp, while the slowest and the darkest is "Justus Ex Fide Vivit", where the frustration and the desperation are most clearly expressed. What influenced Larenuf while he was writing and recording this stuff? The overall impression I got from this album is that it's far from being just another drunken album, recorded after an alcohol and vomit loaded party. Maybe it's because the former drummer "Alcogolik" left?

Anyway, it's a really different product we're talking about, from the emotional point of view, but the music hardly really changed. Those who need another dose of non-compromising, raw Black Metal, can fulfill his needs by purchasing a copy of this album, and better do it fast, because there will probably no other albums released under the banner of Tangorodrim, **UNFORTUNATELY!** 9 / 10

The last Tangorodrinterview!

Hi, Larenuf! How are you there? The first question I'd like to ask is about the Tangorodrim's lineup, since I found it pretty hard to understand who was who in this band. In the first 3 albums – there were 4 members (Mrakobes, Darveter, Incinerator and Alcogolik), but there were only 3 (in)humans on the photos that appeared in the second and the third albums booklets (let me guess – Alcogolik wasn't included there). The last album was made by you and a new drummer, so is Larenuf and Mrakobes the same person? And why did 3 of the 4 band members leave?

Hi! I'm fine, thanks. Yes, you're right, Larenuf is Mrakobes... Exactly! But Mrakobes "died", and then came Larenuf. R.I.P. that Mrakobes... And if you read the name "Larenuf" in the opposite direction (Funeral) – you will understand what happened and you'll see the connection.

You guessed correctly, there were only 3 of us on the pictures – Mrakobes (Larenuf), Incinerator and Darveter. Alcogolik was a session member, that's it...

About the changes in the lineup – it's really complicated. For a long period now – Tangorodrim exists independently, by itself; I mean that not everything depends on the lineup... There is something above it; I hope that some people will be able to understand me. And if you want a simple explanation – well, there was a certain moment when the band underwent a crisis and then I met Terno Graderz, the drummer in "Justus Ex Fide Vivit", and I think that we created together a true Tangorodrim album! But, no matter what – Incinerator and Darveter have their full rights for the albums they played in, they are Tangorodrim! Tangorodrim to the bone, just like me and Terno Graderz. By the way – Terno Graderz is not just a drummer; he is a great Black Metal conductor! He is a mighty lord of suffer and a leader! We're all TANGORODRIM and who knows what can happen in a couple of years? But anyway – personally I'm totally concentrating on my new project – Hell Darkness, haha!

As I wrote in the album review, it seems that "Justus Ex Fide Vivit" is far from being just another alcohol-fueled album in the vein of "Unholy Metal Way" or "Those Who Unleashed". There's a truly grim and desperate atmosphere in this album that simply can't be ignored. It seems that you were far from being happy or drunk during the process of writing and recording of this stuff. Do you agree with me about that? And if it's not a secret – what influenced you so much during that period?



Oh yeah! "Justus Ex Fide Vivit" is a different planet! And it's because back then I met Terno Graderz and started to take drugs! And it's well known that such secrets don't really bring happiness... But drugs are just 20% of what influenced me, 80% is the atmosphere with Terno Graderz. He is a unique person. (Fuck drugs!)



Interesting... As far as I know, Terno Graderz used to play in Rabie's Caste (ex-EARACHE by the way!), which has absolutely nothing in common with Black Metal... Are you planning to cooperate with T.G. in your future musical projects as well?

Unfortunately, there's nothing I can say about the future now... But I can say that Rabie's Caste is a band that can make a hole in a skull with a simple punch. Think about it.

Well, they're not my cup of tea, anyway... So why did you decide to bring Tangorodrim's existence to an end?

I just decided to open a new page – Hell Darkness. But actually it's impossible to know what the future will bring to Tangorodrim... I want to bring everything to an equal level; I left the position of the band's leader! We'll see what the future will bring...

Is it just as an alternative way to say that you know about some other ex-members' plans to reform Tangorodrim? ☺

You seem to be really shrewd, and a materialist as well, but let's say that I'm just experimenting here and doing my patrols... Haha...

I'm so goddamn glad that Tangorodrim might get out of the grave one day! And what can you say about Hell Darkness for now?

Hell Darkness is (fuck yeah!) my new project, with which I'll go till the end. This project will not have anything in common with my known to no one dark past, and it is for a narrow circle of a certain kind of people.

Tangorodrim was always an "outcast" to the majority of Israel Metal bands. Of course, first of all - you differed from most of the local Black Metal bands because you never tried to be a parody on Dimmu Borgir. It already made you very different from the rest, but during 12 years of (desecrating the) existence, you never even played a single gig, and there are not many local headbangers who know about this band... And all of this, despite the fact that the last 2 Tangorodrim's albums were released through a much bigger label than most of the ones that ever agreed to release any other local bands' stuff! How can you explain it?

I can explain it easily. So, first of all, I feel that you know why there are so few Metalheads who know about us here. We were a Black Metal band that respected ourselves, really respected, with quite a few exceptions, like the strong financial influence from the label. But still – a band that considers itself self-respecting will never perform in front of a crowd this band hates! And should I give any excuses about it at all?! If you don't like Tangorodrim – go your own way (the question is where it's going to lead you...)! The less people know Tangorodrim (True Black Metal) – the better it is for Black Metal itself. I know it for sure.

Hell yeah, I understand, performing in front of teenagers wearing COF and Dimmu shirts means self-disrespect in my opinion as well... And how was Tangorodrim accepted by listeners in other countries?

Honestly, I don't know. Many people from different countries sent me positive feedbacks, but we never performed there as well. I will never get on stage to perform a gig. That's for sure.

Not even if you had an opportunity to perform in another country, like Germany or Norway, in front of a way more dedicated crowd? Why?

I don't want to stand on the scene and sing to the public, you understand? Even though there were more than enough suggestions to perform live. This attitude will die with Tangorodrim. Hell Darkness will never perform live either, by the way. It's more because of the "Black" and not because of "Metal", so to say. Germany, Norway... Hmm... The people are the same everywhere, but in Israel – the scene isn't as developed as there.

How long ago and at what age did you get into Metal (especially BM) and when did you start to play an instrument and sing? Did you take a part in any other projects except Tangorodrim and Frostgrave?

I didn't play in any other projects except for Tangorodrim and Frostgrave. I did sing the 4th song in Asmodus – "Wolf's Stone", and now I'm doing (let me advertise again, haha!) Hell Darkness!

By the way – it was written on Asmodus Myspace that their old stuff from the early-mid 90's is going to be released through Absolute Hell as well. Is this information correct? I'm asking because it's been at least a year since I read it and nothing came out of it thus far...

It's still a part of Absolute Hell's plans, but there are some difficulties in making the actual release. It needs time, as always. Asmodus, like Frostgrave – was born in 1994, so it can wait for another couple of years if needed. It's a true BM project, Hell yeah!

As far as I know, Aggressor Prod. Label belonged to Tangorodrim's members and there was nothing released through it except for the first 2 Tangorodrim's albums. Why didn't you release the Frostgrave stuff though it back then?



That's because we were concentrating on Tangorodrim's stuff exclusively back then. By the way, Force of Darkness records have full rights for the first 2 Tangorodrim's albums, so those who are interested – follow their updates!

Ehmmm... Talking about Gorgoroth (F.O.S. belongs to a member of this band, as far as I know) – what do you think about Gaahl's getting out of the closet?

I don't want to discuss this. Sorry.

I was looking for any information concerning the Head Lee recording studio, but didn't find any, except for the fact that all the Tangorodrim and Frostgrave stuff was recorded there. What is this mystic or secret place, if it exists at all?

It definitely exists, really! It's a professional home studio in Ramat Gan that belongs to some friend of ours, called Rudi. It's just not published in the internet.

As a Hellhammer fan, I must ask you about your opinion concerning Demon Entrails.

Are you talking about the reissue of their demos? I never even held this CD in my hands... I have my own old Hellhammer tapes.

Yes, exactly. By the way, it was released on vinyl as well. Do you actually have the original copies of their demos?!?! Or are these old bootleg tapes?

Those are my old tapes. Very old...

And as for Darkthrone, which influenced Tangorodrim so much - personally I find their 2 last albums very honest, 2 "Hiking Metal Punks" playing what they will, without giving a flying fuck! And what do you think about Darkthrone's recent punk-oriented stuff?

To be honest, I'm not sure what "punk" actually is. My favorite Darkthrone's song is "Over Fjell Og Gjennom Torner. They don't have a cooler and shorter song than this one. Darkthrone are monsters, and they can't be stopped. Talking about it – there are certain punk paces in "Transylvanian Hunger", I'm talking about riffs, that are followed by so called "punk drumming" - pushta pushta pushfa pushta pushta ... yeah!

By the way, are Fischer and Ain and Fenriz and Nocturno Culto actually familiar with Tangorodrim's music?

I don't know about the ex-Hellhammer members, but Darkthrone's members are definitely familiar with our albums!



How did they react to it?

They like it a lot actually! I sent them a copy of the debut album "Unholy Metal way" back in 2001, to greet them about "A Blaze in the Northern Sky" release's 10th anniversary. Fenriz was very grateful and as a reply - sent me an "Elm Street" club's postcard, which served us a reason to go and visit him in "Elm Street" later. I gave Fenriz a copy of "Those Who Unleashed" before it was released to his 30 b-day in "Elm-Street", later I received his underground fanzine from Moonfog, where he had written that this album is a masterpiece! Later, in some interview, Nocturno Culto told that they're influenced by us, haha!

Please give me a list of your favorite 10 Metal albums ever!

What's the point in asking this question? I like AC/DC the same way as I like Motorhead, and Darkthrone – the same way I like Fimbulwinter... I'm into loads of albums... Old Death, Mercyful Fate, Metallica – Kill 'Em All... And of course – a couple of old Prince albums... HAHHAHA! Kidding.

Prince? None so evil, haha! What are your last words?

I think that Metal will never die, it has a too strong base and it's great. And to all the Black Metal fans out there and Metal is general – WELCOME: www.absolutehell.com, my Metal shop will only expand!!! Thanks for the support!

Thanks a lot! It was an honor for me to have this interview!



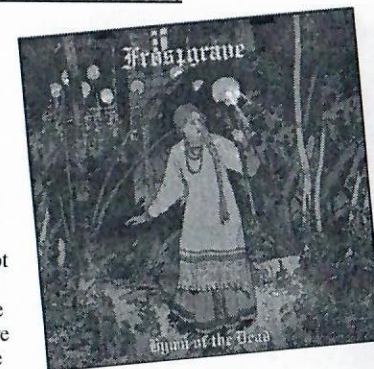
Frostgrave – Hymn of the Dead (Full Length, CD. Absolute Hell, 2008)

It's not a coincidence that this review comes right after my "Tangorodrekiem"! This album, according to the band, is actually stuff that was written between 1994-1995 and recorded in 1996 by 2 members of RANGORODRIM (Larenuf – vocarnage, guitars, bass) and Alcoholic (skins), before Tangorodrim was even formed. Is it true? I guess that we'll never know... Does the music featured here fit the period it's claimed to be recorded in? Definitely! Like in Tangorodrim, this album is a kind of Darkthrone's kinsman, featuring similar "air riffs" and harmonies. The difference between Frostgrave and Tangorodrim is that Frostgrave is less influenced by Hellhammer (except maybe for the Hellhammerish riff that appears in the song "Black Metal and End") and in the singing style, which is a way more typical 2nd wave BM singing style. Although it's different from Tangorodrim's stuff, there are still the same languages mixed in this album, 4 out of the 7 songs are performed in Russian, but it's not a big loss for those who don't know this Hell, space and the same cold atmosphere. Here and there – there are riffs that were later used in Tangorodrim, like in the song "Funeral Frost". Most of the songs are played at high temp and the parts played in low-mid temp are pretty rare, which is really different from Tangorodrim's stuff.

You can notice the Russian fold elements on the cover, such as Baba Yaga's house, which stands on chicken's legs and of corpse the ultimate Russian-looking girl that appears there, but musically – this album has no fold elements whatsoever. By the way, there are guest musicians here as well, such as Incinerator (who later played in Tangorodrim), who contributes a guitar solo here and some lyrics, Akonith (I have no clue who it was) and Dalmerot Kingdom (nowadays – Bartholomeus Night)'s singer, who just contributed some screams.

If I (finally, huh?) stop comparing between Frostgrave and Tangorodrim, I can say that as I've already told before – BM-era Darkthrone is not my cup of tea and Frostgrave is not the next band I'm gonna start worshipping, but all in all – this album is absolutely fine for what it is and can fulfill the needs of an average Darkthrone fan, way better than many other Darkthrone clones, who record crap that makes you wonder whether you hear drums or Conditioner's noise in their recordings.

And since well-done BM is rare as virgin sluts in this country, it's definitely worth getting ordered from Absolute Hell label, which is by the way created by Larenuf himself. Expect more projects from Tangorodrim's members (and not only) to be unleashed through this label in the future! 8.5 / 10

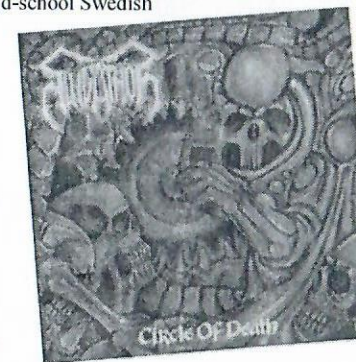


language, it's about the same Hell, space and the same cold atmosphere. Here and there – there are riffs that were later used in Tangorodrim, like in the song "Funeral Frost". Most of the songs are played at high temp and the parts played in low-mid temp are pretty rare, which is really different from Tangorodrim's stuff.

Slugathor – Circle of Death (Full Length, Time Before Time Rec. CD/Vinyl/Tape, 2006)

Slugathor is without a doubt one of the best Death Metal bands in the nowadays underground Metal scene. They already released some demos, a split, a full length album and even a live album prior to this album's release, but this is actually the 1st release I had the honor to listen to. If you like what old-school Swedish Death Metal is all about – you can put this Finnish piece of mortal art on the same shelf with masterpieces like Dismember's "Like and Ever Floating Stream"!

Slugathor's music is like a massive tank that smashes everything on its way. Slowly crawling, the music most of the time remains mid-paced, but the riffs are so crushing that any nowadays "br00tal" Death Metal band sounds completely lame when compared to this stuff. I can't say that this band sounds original, they don't, but these guys definitely know what they are doing! Expect nothing more and nothing less than 8 tracks of no bullshit Death Metal done the right way! The musicians really know their work and don't let the listener get bored with the music, even though I'm not a big fan of mi paced stuff, but the only thing I found annoying about this album is the vokillz. I enjoy deep growls like Kam Lee's voice in Massacre's "From Beyond", but here we got some even more brutal grunts that I sometimes find hard to tolerate. 9/10



Riotor – Death and Destruction (Demo, Self Released Pro-CD-R, 2007)



Canadian Thrash bands always had some great stuff to suggest! Albums made by bands like Piledriver, Infernal Majesty, Sacrifice, Slaughter and of course Razor, are ones of the most classic and important in the genre and influenced many bands during the years. So no wonder that like in Germany and Brazil, it's possible to find a young Thrash band that can teach many other bands how to play real thrash as well! This is what happens when old people create music they grew up listening to, together with younger maniacs, who can't be responsible for the fact that they were born later (like in Apocalyptic Raids). The result is fast, aggressive and not compromising whatsoever Thrash! Those who look for riffs, written in the best traditions of this genre and killer solos, but still sound refreshing and not recycled, shouldn't think twice before ordering this demo! The 5 songs that this demo suggests won't let the listener rest for a moment! This is Thrash for Thrashers and not for posers! By the way, talking about posers, the song Poser Hunt is another anthem you should recall next time you see an emo, haha!

The only thing I don't really like here is how the vokillz sound, since it sounds like the vokiller sings to himself. If his voice was a bit higher, maybe it would solve this problem. But after listening to this demo a few times, you can actually get used to it, because passing on such great riffs/solos just because of the vokillz is an unforgivable mistake! I'd also like to mention that the ending of the last song (Poser Hunt) is the sound of the last spins of a vinyl record. Great idea! 9 / 10

Riotor – Fucking Metal (Demo, Self Released PRO-CD, 2008)



After releasing the great debut demo last year, it didn't take these Canadian Thrashers so long to supply another, in my opinion – even a better dose of FUCKING THRASH METAL WITH BALLS! So what he have here is 6 hymns of intense Thrash, that last for 22 minutes, packed in a great Pro-CD release, which is a rare case nowadays, when many young bands just “produce” CD-R's or D.I.Y. tapes in the best case.

The highlight for me is the killer production, which doesn't harm the natural rawness, without which this music would sound lame, yet is really clear and sharp, so you can hear every note and riff simply crystal clear. But what makes this demo a total perfection is the fact that the vokillz here are performed way better than in the 1st demo, while in the debut – they sounded like if the singer was talking for himself. This time you can hear a great Thrashy voice, think Petrozza meets Witchhammer from Witchtrap, but rawer! As for the rest of the band members – expect

flawless stuff as well. The drumming is fast and intense and definitely not just punk beats but more interesting, though I don't understand that much in drums. The guitar work is even better than in Death and Destruction in my opinion, supplying a great dose of fast flesh ripping riffs and solos. Sacrifice, Razor and Slaughter can be proud of their heirs, hehe! And what's even more interesting – you can actually hear the bass lines, and in some songs – there are parts performed by the bass exclusively and are really well done. The lyrics deal with the regular topics, such as anti-social stuff (Riotor) war (Nuclear Solution) and fucking... METAL!... What else could you expect? Let's say Kreator, Nuclear Assault and Manowar wrote better and more interesting ones in the past, but they're ok for what they are.

In short – if the first demo was Endless Pain – then this is Pleasure to Kill, and it's only the beginning! There's a real progress that can be heard and unlike the majority of nowadays cheap retro Thrash bands – this demo really has heart and sounds fresh and not recycled. I hope that Riotor will bring more stuff in this vein in the future and find a good label to release a full length; they deserve it way more than many others... Hurry up and get your copy for 10\$ PPD worldwide, as long as they're available, since only 500 copies were pressed! 10 / 10

Strident - Insanety (Demo CD-R, self released, 2008)



Israel could never be proud of having many Thrash bands, and the local bands who did play Thrash always disbanded after releasing just a demo or two, even though the demos that bands like Amazez (R.I.P. 1988-1992) and Hangman (2002-2006) release were good. Actually there was never any local Thrash band that released a full length album! That's why when I heard about Strident, a local band that plays Thrash, I immediately contacted them and after getting their demo even decided to make an interview with them! So what do we have here? Usually I don't review each song separately, but this release should be reviewed this way in my opinion, since it's pretty varied and heterogeneous, even though it could be longer (14 minutes lasting in total). It consists of 4 songs, as I said - mainly characterized by lots of musical variation (in the good sense of it) and a Vokiller that reminds me a lot of Korrozia Metalla's Borov's voice from their first 4 classic albums.

The first song, “Fuckin’ Army” starts with a catchy bass riff and then all the instruments join, playing the same riff, but in half a minute this song turns it into a very aggressive and intense, Sodom inspired anti-military anthem! Great dose of intense Metal to start a discography with, featuring also a fast and sharp sounding solo and VERY angry vocarnage!

The next song “Insanety” (I have no idea what's the story behind the mistakenly written song and album title) starts with another catchy riff, followed by Tom Araya-like scream, but this song is mostly played in mid-tempo, though the chorus is simply INSANE, especially because of the back-vocal shouts, after which all I can understand only the Demon's (the Vokiller) encouraging statement “I'm not insane! I'm not insane!”. Brilliant! The third and the forth songs are less forward-Thrash sounding and more influenced by more classic Heavy Metal and Hard Rock, yet they still have their dose of aggression, mainly in the drumming in the faster parts and the vokillz. The third song “Dark Reign” moves between slow and mid tempo and has cool anti-religious lyrics. The last song “Major Pain” reminds me of Megadeth's “Rust In Peace... Polaris”, even the Vokiller here sounds a bit similar to Dave. The last minute of this song though is really calm, and since this song was recorded with the previous vokiller Scorchier there is also a calm, clean voice. But of corpse it ends with a fast Thrashy riff in the end!

Overall this demo offers a nice, interesting dose of well done Oldschool Metal. The production is very good and A.I. the instruments can be very well heard here, including the bass, which adds a lot. It may not sound so original, but definitely doesn't sound boring, monotonous or repetitive and serves well the needs of pretty any kind of Thrasher, be it a Germaniac or the more harmless Bay Area-like sound fan. I hope to hear more stuff from this band in the near future! 9/10

Death Invoker - Reh-Desecrations 2005-2007 (D.I.Y. Tape, Self Released, 2007)



What could one expect to hear from a demo coming from Peruvian Hell, consisting of songs titled like “Massive Slaughter”, “Crucifixorcise” and “Satanic Force” played by maniacs with such nicknames as “Morbid Devastator”, “Unholy Perversor” etc.? Probably nothing but raw, fast, Christ-hating, primitive, old-skull to the bone Death/Thrash, of corpse! Think something between Sarcophago / Rotting era Wagner and Obsessed by Cruelty Angelripper-style vokillz, simple but very fast Thrashy guitar riffs, most of the time pretty monotonous basic drumming a la Sepultura's demo/debut album and minimalistic bass lines, which just play the roots... But hey – how many vokillers who play complicated bass lines do you know?

The sound is surprisingly good, you can hear every instrument really well, even (surprisingly, isn't it?) the bass. There's not much originality can be found on this tape, but take my word that I wouldn't compare it to bands like Sodom, Sarcophago or early Sepultura if it sucked. This stuff is really impressive for a first tape and really decent for what it is. By the way, this band member' activities in the underground are not limited just for playing in this band, the Vokiller also runs the D.I.Y. label “Evil Spirit” and the axe player runs a cool fanzine called “Revelations of Doom”. And last but not least, talking about the guitars – the only relatively bad thing that I can say about this demo is that it would be nice if all the 3 songs had solos and only one of them, but no big deal this time... 8.5/10

Deathhammer – Barbaric Onslaught (Demo Tape, 2006, self released)

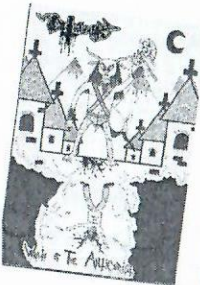


It might be a bit too late to review this demo, since only 60 copies of it were released and it's long sold out, but I missed it back then and finally hunted a copy, and while those who read this are most probably into way older stuff, and since it definitely deserves a review, I don't really care about how old it is! Today I can say that it's the same DEATHHAMMER, which's patch Mr. Necro had on his vest on Darkthrone's F.O.A.D. cover artwork, which features of 2 young Thrashers from Norway. Despite being Norwegian, these guys sound totally Germaniac and play intense witching Metal as it was 1985. This demo features a weird intro of some man shouting ("Hellish AttaKK"), 2 original songs and an outro, 7.5 minutes lasting in total. In my opinion – the only 2 bad things in this release is the length and the ridiculous as Hell cover "artwork", but 7 minutes of good music are still better than

40 minutes of beautifully packaged crap, right?

The first song is in their native language ("Metalattentat") and the second is in English ("Bestial Slaughter"), while musically they sound similar to Kreator's debut. You know what to expect – riffing madness, vokillz similar to Petrozsa's, and everything is done with the feeling that Kreator themselves lost almost 2 decades ago. The fact that this demo is so short makes me want just to play it much more than once every time I listen to it. It's not original whatsoever, but it has heart and it's done with real love and passion that can be heard in the music, unlike in the case of so many other nowadays retro bands that have only the 80's outlook and image, but play forced and boring music. Check this band out! 8 / 10

Deathhammer – Wrath of the Antichrist (Demo Tape, 2007, self released)



While still missing the second demo "Savage Poser Hunt", I got a copy of the 3rd demo, "Wrath of the Antichrist", which shows some progress. There is a bit cooler cover artwork (isn't it? HAHAA!), the release is a bit loner (around 9 minutes this time!) and if seriously – this stuff sounds really more professional. The music became much more intense and violent; probably these guys were more inspired by South American Thrash like early Sepultura while writing these songs. The vocals sound less similar to Petrozsa's and more Death/Thrashy, think Rotting-era Sarcophago. There are 3 songs here, all of them are equally killer.

The production is raw as it used to be in the debut demo, but a modern, clean production would only make it suck. As I wrote in the previous review – this stuff is really made with true passion and really serves the needs of any nun-gay area Thrasher. For those who missed the demos – Savage Poser Hunt and this one appear as bonus tracks on Deathhammer's full length "Forever Ripping Fast", which was recently released on Witches Brew by the way. 8.5 / 10

Toxic Holocaust/Live – Only Deaf is Real (Tape, Misanthropic Propaganda, 2007)



How many of you haven't heard Toxic Holocaust's debut album or Sodom's debut EP? Those who haven't - revert your inverted crosses and don't invert them again until you get these 2 releases!

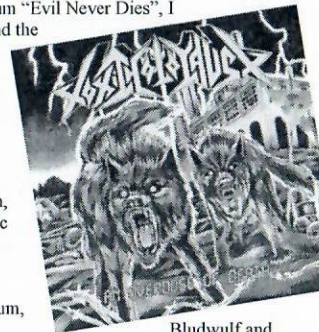
Anyway, the songs on this tape were recorded during a gig in 2003, according to the information that appears in the booklet. 3 songs are from the debut album (Fallout, Atomic Destruktor, 666) + both of the songs from the Death Master EP + 3 Sodom covers (Outbreak of Evil, Witching Metal, Burst Command till War). I'm think that the Sodom covers are taken from the "Evil Never Dies" tape version, which was limited to 100 copies, since even though I haven't heard the versions of these covers that appear on that tape, it's just enough not to be deaf in order to notice that they weren't recorded on the same session as the previous 5 songs. Joel's voice sounds different (similar to early Angelripper's!) and I'm sure that these songs were recorded at home, not a gig.

Anyway, I wish I could attend this gig! All the songs sound raw, but still clearer than expected; even the bass is heard well! The songs are played faster than the studio versions and sound even more intense! This tape is a must have for both those who never attended a TH gig and those who miss the time when this band was known only to few maniacs and used to perform in front of just a bunch of die hards in small clubs! 9/10

Toxic Holocaust – An Overdose of Death (Full Length, Relapse, CD / Vinyl, 2008)

Since I discovered this band, which became one of my favorites when I heard the debut album "Evil Never Dies", I believed that such a dedicated musician as Joel Grind will never want to go too-much beyond the underground scene with his music, which simply belongs to this circle of fans. But the fact that TH's debut got released and re-released in SO MANY different versions (Die-Hard+regular+reissue black vinyl on NWN, 2 different versions of pic-lp's on HHR, CD versions on Witches Brew and Gloom records+tape version on some other label) fingered on the opposite. An so, after gaining a big fan-base, TH surprisingly signed a contract with Relapse, which is known for releasing lots of shitty grind bands and experimental crap like Dillinger Ass-Fuck plan. Joel's signing with a major label that doesn't give a damn about what its bands play, as long as they sell well, might have eased his life a bit (not a lot though, I believe), but made many former fans turn their backs to this band as well, so bitching Toxic Holocaust became the next trend in the underground after bitching Immortal for signing in Nuclear Blast. And this all was prior to the 3rd album release, before which – a 7" split with Hudwulf and a Pic-Lp demo (!) got released.

So what do we have here? Those who are familiar with the stuff TH released before this album, such as the debut album, the "Thrash Metal Warriors" compilation CD, the 7" split with the demo pic-lp, will find only 7 new songs here, while there are 13 in total, so I can actually agree with those who think that it's not more than a compilation of old songs + some fillers. And how original and new are these songs? Well, not much, considering the fact that the song "War is Hell" is simply re-recorded, some riffs are recycled (like the one in the song "In the Name of science, which was already used in the song "Fallout" in the debut album"). So for me – it seems that Joel was running out of ideas after releasing the first 2 great albums, and this album was made just in order to fulfill the contract with Relapse. But one question still remains opened, of corpse... How does this album sound overall, judging from an objective point of view? Well, I doubt that there are many old fans of this band that would say that it's nearly as good as "Evil Never Dies" and "Hell on Earth", but it's still pretty ok, though differs pretty much from the first two. The drums are still pretty basic, though better executed (done by a new member of this band, not Joel), the riffs and the solos are a bit more complex than in the previous albums, and there's a major change in how Joel's voice sounds. It's not clean, it's still dirty, but it completely lost the previous rawness, which was usually hated by the listeners in the beginning, but later got them simply addicted to it. There was some unexplained beauty in Joel's voice's utterly poisonous rawness, especially in the debut. It seems like he really did it in order to make the album sound more catchy and it definitely does, but it reduced the album level from an underground gem to an average retro-thrash band's release. I guess that many people who wouldn't stand the previous works' raw ugliness can enjoy this album, so if this was Joel's goals got probably achieved, but as for me and other listeners who prefer the old rawness – It's a disappointment, and personally I prefer the Tiger Junkties stuff (Joel's and Yasuyuki Suzuki's from Abigail side project) stuff, rather than this mediocre material. 7 / 10



Bludwulf and

Witching Hour – Arrival of the Dart Throne (Pro-tape demo on Witchhammer Recs. 2008, Ltd. 100)

What could be cooler than getting some fast sold-out demo through an easy trade, especially when it's numbered to #66(6)/100?! Even though these young Germaniacs have a both unoriginal band name and demo title, this tape sounds like rather inspired stuff, which breathes all that's good in German Blackened Thrash!

The first track is a mid paced intro, which continues in the shape of the track "Eternal War". This song shows greatly who we have a deal with here – the badass sons of Venom and Sodom! Raw, dirty, brought to the extreme Witching Metal! This is what those young (15-17 y.o.) sons of evil are all about! "Vlad the Impaler" is the next track, done in the same vein. Again – cool Thrash riffs, nice solo and overall simple but great guitar work, basic drumming and bass work and a veeery poisonous vokiller's voice! There are some effects used there, but it's still surprising to hear guys at this age (15?...) sounding so harsh and evil! Actually I can't even understand almost a single word from the lyrics, not that it's hard to guess what they're about, haha! I would lie if I wrote that the third desecration "Underworld Alliance" delivers anything special beyond expected, but you can trust me that it sounds as great as the previous tracks, while the next, last song "Pedophilic" is the highlight of this demo in my opinion! Every time I listen to this song – the main riff and the chorus riff get stuck in my head for a long period. I don't know what the fuck the rancorous words coming from Jan's poisoned lips in this song are, but I don't think that this is a tribute to venom's "Teacher's Pet"...

So... It's well known among underground maniacs that one can't go wrong with a release done by Jerasac and this demo is not an exception, so It's not that surprising that these talented Thrashers already signed a contract with Undercover Records (like Witchburner) for future releases. The demo also has a killer cover artwork that reminds me of Chris Moyer's great drawings, done by the great Thai underground artist Sickness 666 (so here's another reason to try and get a copy of this tape, even though it's sold out). Those who missed the opportunity to get a copy of the tape – contact the band and buy the cd-r version (which doesn't have the cool artwork though) before the band decides to stop producing them! 9/10



Parabellum – Sacrilegio / Mutacion por Radiacion (2 EP's, 12" vinyl bootleg, 2008)



You can either love or hate bootleggers, but some on them do make great releases from time to time, making rare, forgotten releases, which can usually only be found in eBay for hundreds of bucks, available again, and for normal prices! This release is a rare case of one of the most underrated extreme Metal bands (if not the most!) from Colombia – Parabellum.

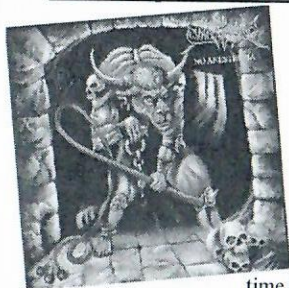
When bands like Hellhammer and Poison were the most chaotic on Earth, this band was formed in 1983 and wrote some songs that were way ahead of their time back in 1984! 2 of these songs ("Madre Muerte" and "Engendro 666") were

released as "Sacrilegio" MLP back in 1987 and another 2 tracks MLP (featuring the songs "Bruja Maldita" and "Mutación Por Radiación") in 1988, called "Mutacion por Radiacion". Nowadays – people who are not familiar with many underground bands of that time, could tell that it's just poorly executed Thrash, but those who are deeply into this music will probably appreciate the primitive brutality of these songs, especially the 1st release. Parabellum played something between Black and Death Metal, way before these genres existed. These songs are more primitive than a sandal, faster than lighting, evil as Satan and so raw that make Sarcófago's INRI sound sterile! The songs are long (mostly 6-7 minutes each), but have really chaotic structures, so you can hardly guess how the next part is going to sound.

There is some constant noise in the left speaker, but I was told that it exists on the original version as well, but it actually fits the music and you get used to it after a spinning this record a few times.

The vinyl arrives in a regular sleeve and includes a nice insert, featuring some pictures and lyrics, so it seems to be done by a really dedicated maniac and a fan of this band, not just another quick cash maker. I really wanted to have the "Sacrilegio" MLP in my collection since I first heard their music a few years ago, so getting a copy for 14 pounds ppd instead of 200-300 bucks is like a dream come true for me! I don't know how limited it is, but if you come across a copy – better get it before it becomes as expensive as the original! 9 / 10

Witchtrap – No Anesthesia (Full Length, CD/Vinyl/PicLP,HHR/Dirty Sound, 2006)



Finally I got the second LP of this band, which gained pretty much popularity in the ug in the last years. I like their debut "Sorceress Bitch" and expected something as killer to follow, but I can't say that I'm really satisfied with what I got... Witchtrap plays Speed Metal with Destruction-like rolling riffs and heavy/speed style solos, and a vokiller that sounds like Schmier meets Petrozza. It's not crushing like typical South American stuff, but still Metal to the bone. If you like BlackThrash – you'll like it.

This formula worked really well in "Sorceress Bitch" in 2002, but when 4 years later they released this album, it seems like they were busy getting drunk and wrote most of the stuff as fast as they could, the moment they understood that it's time for the next release. The 1st track's ("Heavy Drinker") main riff is just copied form

the song "Sorceress Bitch" ("originally" – directly ripped from POSSESSED's "March or Die") and in other songs you can hear stolen riffs as well (for example: Destruction / Bestial Invasion's main riff in "disturbing the Dead", the overall totally ripped off Exodus/Exodus Attack song structure and riffs in "Lethal Thrashing Force", and of corpse the beginning of "B.L.M.D.", which is stolen from Tankard's "Empty Tankard"... Not the 1st opening riff of Empty Tankard but the fast one that comes after).

On the one hand – who am I to blame a band that plays this music since 1992? It's obvious that they're heavily influenced by the bands that started to play this genre, isn't it? On the other hand – I already have "Infernal Overkill", "Bonded by Blood" and "Zombie Attack" LP's and I bought this one in order to hear some new WITCHTRAP's stuff and not other bands! And not Witchtrap recycling stuff they already ripped in the past... Don't get me wrong – I don't say that it sucks... It's still done the old-school way and has a great production for the genre, so you can hear even the bass, hehe. If I didn't listen to their debut – maybe I would enjoy it a bit more, but in my opinion – when there is so much stuff just ripped from other places – it means that the band just tried to write some songs in a short period, just to make the release long enough, and that's also the feeling I have when I listen to these songs. In my opinion – they could make a way better album in 4 years, so I see it as a disappointment. Those who haven't heard this band's music yet, better try out "Sorceress Bitch", but if you get them both at once – better listen to this one first, because it seems to be a step back. 6.5/10

Sadistic Intent – Conflict Within / Resurrection (Demo+EP, 12" vinyl bootleg, 2008)



This band needs no introduction; they're officially the laziest good Death Metal band in the ug after Necrovore! Even though they released way more material during 20+ years of existence than Necrovore's lonely KVLTL demo, they never released a full length and never cared about the fact that despite being one of the best Death Metal bands on Earth, their stuff was always limited, thus causing eGay madness, setting a standard of Sad. Int's releases getting sold for heaps of \$\$\$\$. In short – no wonder that such a bootleg appeared; this is not a useless one for a change!

Side 1 features the "Conflict Within" demo from 1989, a big rarity nowadays of corpse. I've never heard it before, so I dunno how the sound quality there is, but here it's raw as Hell, though still fine for a demo. It features 6 songs; total length is exactly 20 minutes, which is perfect for a demo, while musically it's pure DEATH/THRASH WITH BALLS! Most of the time it's fast riffs a la "Scream Bloody Gore", but even more brutal, and killer solos as well. Despite the production, the bass can be heard well too, though the drums are buried somewhere and sound really basic, but I'm sure that they were performed way better in reality. It's the first demo, but you can already hear that these guys are really talented and they knew what they were doing since the beginning. 8.5 / 10

Side 2 is "Resurrection" EP from 1994, which has a better sound, while still having its rawness. It starts with an instrumental mid-paced intro and then kicks in with the 1st song. Not much changed here if we compare it to the demo, but there is still some progress. The drums sound way better and are recorded perfectly; the vocamrage is executed by a different man, sounding even more evil than in the demo (think David Vincent after a couple of boxes of red Marlboro). If you want to hear the progress the best way, listen to the song "Conflict Within", which appears on both sides. Both versions are great, but the EP's one sounds stronger in my opinion. In many parts this stuff reminds of Obituary, with the killer slower parts and some presence of Celtic Frost influences in the sound, leaving me to wonder how come that such a band always remained so deeply underground, while bands like Morbid Angel and Obituary (personally I like only the debuts of both of these bands) became so famous, even after releasing way worse stuff than their early masterpieces and surely worse than S.I.'s music. This bootleg vinyl exists in 3 colors (white, blue and red) and has a shitty soft 1 layer "gatefold cover" with some photos (downloaded from Myspace?) of the band members. It could be more retarded, but this band deserves a better package for its vinyl, even if it's a bootleg. If you find it for a fair price – it's worth getting. 9/10

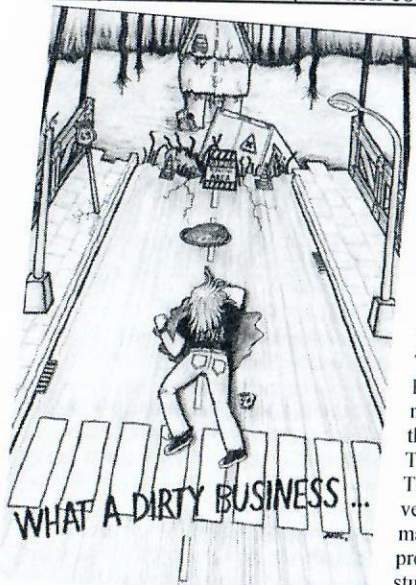
Trasher/Sacrificial Blood Split – "Revenge/Radioactive Squid" (7", Rusty Axe, 2008)

This is another 7" I surprisingly found for just 4\$ in a local records store, and damn – I'm so pleased with it! Usually I'm not much into 7" since it's a pain in the ass for me to turn the side after just a few minutes of listening, but sometimes it's better to have some bands' music in small doses, which won't let you get bored with the music and think that it's repetitive.

This is the case with the band Trasher, which plays some killer fast and furious Thrash/Crossover. The most interesting part of their music is the bass – it's as high tuned as the guitar, if not more, and it results sounding fuckin' great! I guess it's not hard to get the idea what the songs tell about by looking at their titles – "Army of Darkness" and "Radioactive Squid". There is a picture of the band in the insert where the bassassin is shown with a killer B.C. Rich Beast, while the axe player can hardly be seen and I guess that it's not a coincidence, but there are still some cool guitar solos here as well by the way. All in all – this is a really pleasant part of the split and I like the fact that it's delivered in a small dose I can't get bored with, since I'm not a big crossover lover and I don't listen to much of it, though I'm really glad to discover this bassy band. 9/10

So Trasher was a nice surprise for me, but actually I bought this 7" because I wanted to hear Sacrificial Blood's stuff, since I heard that they play good Oldschool Death Metal. And I was definitely not disappointed! There is 1 original song here called "Revenge", which reminds me of "From Beyond" era Massacre with the fat guitars sound, deep growls and sharp solos. The second song is a cover of... MASSACRE... This is on the one hand not a surprise, but the choice of the song is pretty unexpected for me, since they covered the song "Mutilated" from Massacre's debut demo "Aggressive Tyrant". I heard the original version of this song on the "Tyrants of Death" release and I must admit that I prefer Sacrificial Blood's version over the original, since the cover is recorded and produced with a much better quality (though I bet that NO ONE will EVER be able to do a cover of CORPSEGRINDER that will sound more killer than the original, haha!). Simply great, well done stuff! It's really pity that this band recently decided to split up making one more release. 10/10





This Thrash compilation of young bands from various countries was released in 250 hand numbered copies under the banner of Face Fate records, which changed its name to Detest Records and started to release Death Metal stuff. This label is managed by a nice guy called Jerry from Belgium, which seems to be really promising and dedicated, as it can be seen by the Swallowed and Miasmal releases that I reviewed in this issue already.

The tape starts with some weird intro and I don't know what band is heard in the background there, but it's certainly not Thrash, in some bar, and you can hear some people chatting in some language I can't recognize (probably Belgian?). I don't know what it should express, but it's the only part I find not interesting in this compilation, believe me!

The first 2 songs are performed by Witchaven, that plays aggressive Black/Thrash with similar to Schmier of Destruction's vokillz, but more Blackish and chaotic. Ruthless stuff done by the book, I believe that you will hear more about this band in the future! 10 / 10. The British RAGER is the next and they play more "American" Thrash, Exodus style. The drums are aggressive and so are the riffs, very headbangle stuff. The singer is also way better than the majority of those who used to sing in Exodus after Ballof! The production is dirty, but you still hear all the instruments. Old-school stuff as it should be, I wouldn't say that it sounds like if it was recorded later than 1985! 9 / 10.

And then comes the Swedish CORRUPT, supplying a dose of intense Death/Thrash. Both of the songs are played at very fast temp that doesn't relax for a moment, the vokiller's voice is very raw and the solos are fuckin' killer! Not only good Death Metal the Swedes play! This band got signed to BLOOD HARVEST label, that releases great old school Death Metal stuff on vinyl and this band really deserves it! 9.5 / 10

Witching Hour, whose demos I already reviewed here as well, contributed 2 songs from the demo to this compilation, so there's nothing I can add about their stuff here. 9.5 / 10

Crucifier is the oldest band that appears on this compilation. They exist since 1995 and released since then a couple of demos, 2 albums and a live album. This band takes influences from both the American and Germanic Thrash bands, and like many other good Thrash bands that play in Greece nowadays play music that I wouldn't recommend pregnant women to listen to! It's clear that they are deeply influenced by early Metallica, Exodus and Kreator, so there's not much space left here for originality, but this stuff is still great for what it is! 9 / 10.

The Brazilian Wardeth play here 1 song in English and one in their native language, while both of them are typically aggressive for a band that comes from South America, but they still sound more "German" (especially because of the singer, who sounds similar to Petrozza) rather than local acts like early Sepultura, Vulcano or Attomica. You'd better try out their debut full length that was recently released through Marquee Records. 9 / 10. Cross Examination, for a change, play crazy Thrash/Crossover and have a vokiller that would fit well also in some Hardcore / Punk band and many screams on background. Primitive and fast stuff that fans of such bands as Municipal Waste fans would enjoy. 7.5 / 100.

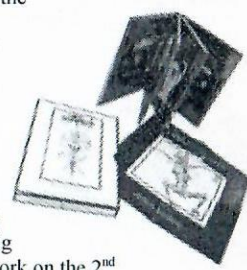
Em Ruinas plays here 2 songs from their promo, which I already reviewed here as well, so there's no need to expand about this great band. Wait for the upcoming album! 9 / 10.

Electrocution from Sweden is the only band that contributed exclusive stuff for this compilation, which is a fact that deserves respect. Unlike the Swedish Corrupt, their stuff is less aggressive than what all the bands that appear before Em Ruinas play, though this stuff is really faaaast. The weaker part of their stuff in my opinion is the vokiller's high pitched screams, which sound totally useless for me, and the lack of heaviness. It sounds like they try to play more aggressive stuff than what it results to be. It could be better, in short. 7 / 10.

So when all is said and done, it's worth getting for those who haven't heard more of these bands' stuff yet, since only 1 out of 9 bands here plays exclusive stuff, while the other song already appear in other releases. But no one can blame the bands for it, since it's just a compilation that was released in 250 copies, which doesn't really justify all the effort that should be put into the recording process, but it's way nicer to hold a good looking pro-printed tape, rather than demo CD-R's. So all in all, it's still great for a first release of this label, which deserves support!

Honestly, this is the only reissue that some people were waiting to be released during around 25 years that I can think about! There is only 1 band except Iron Maiden that got me actually shocked from the first note I heard, and this is Hellhammer! The moment I heard the utter rawness and the overdriven chainsaw-bass in "Death Fiend" demo, I couldn't believe my ears! Hellhammer were the dirtiest and rawest band of their time in Metal, the forefathers of Black Metal and basically an embodiment of all that can characterize a CULT band! There are many bands that try to sound like Darkthrone by just playing shitty stuff with even more shitty sound, but there aren't many bands that actually proudly continue what this mighty band did, like the dedicated maniacs "Warhammer" and "Apocalyptic Raids", which are the most dedicated followers that could ever be! And even they admit that there never was and will never be another band, which is as great as Hellhammer itself! Finally, 25 years after these demos were released in a small quantity on tapes, Tom G. once "Warrior" Fischer decided to bring this band to the masses and released all of Hellhammer's 3 demos through a major label like Century Media, which is probably the most useful thing he did since the reissue of their EP "Apocalyptic Raids" on CD back in 1990. If you think that I'm going to review the MUSIC here, you're oh so wrong! If you're reading this zine, you have most probably listened to this stuff many times before and you don't need me to review it. If you're not familiar with these demos yet – my words will never be able to really explain what these demos are all about, so you need to listen to it yourself, leave me alone and later thank me for introducing this amazing band!

So what we've got here anyway? Don't ask me about the regular edition of the CD, since I have never actually held one in my hands, hehe! I ordered the 3-LP's set with the killer "Goat's Ecstasy" that was made by Fischer back when this band existed and I actually find it as great as the "Sitting Death" drawing that appears on the EP's cover. It comes in a great gatefold sleeve, featuring a rare photo inside. Every demo appears on a separate record and has its own sleeve, featuring the original demo cover's design on 1 side and a never published before photo on the send side. These are great thick vinyls by the way and I actually enjoy the sound on them. Leon of Apokalyptic Raids told me that the sound sucks in his opinion, but I've never heard the original tapes and can't compare and overall I'm pleased with what I hear in this release. It was told that the original master tapes got digitally remastered for this release, but surprisingly – I can't say that it actually ruined the sound and the utter rawness is definitely there. There's also a cool booklet with all the lyrics, some notes and rare photos of the band, and a 2 sided big poster included as well (Fischer's pic on one side and a drawing of the digibook's artwork on the 2nd side). Since my order was combined with a friend's, who ordered the "Deluxe" (HAHAHAHA!!!!!!) Digibook, I saw this version as well. Here – the demos are not separated and 1 CD features "Satanic Rites", while the 2nd features both "Death Fiend" and "Triumph of Death" demos. It features a booklet with the same content as the 3-LP version (but way smaller, hehe!) and a really small (less than A4 size) "poster", featuring the "Goat's Ecstasy" artwork. All this is packaged in a kinda DVD-like box. If this is a deluxe version – I really don't wanna know what the simple version features, really. All in all – it's crystal clear that the vinyl version is way better, but the main thing is the MUSIC, and even though I feel that I simply have no right to review it, it's really great that these demo finally got the professional official they deserved, after getting released on shameful low-quality bootlegs during so many years! Now all that I can ask for is a copy of the upcoming book about Hellhammer, which I hope that will get released before the next issue of this zine! And don't expect me to rate these demos as well, they're too special for me to get criticized!





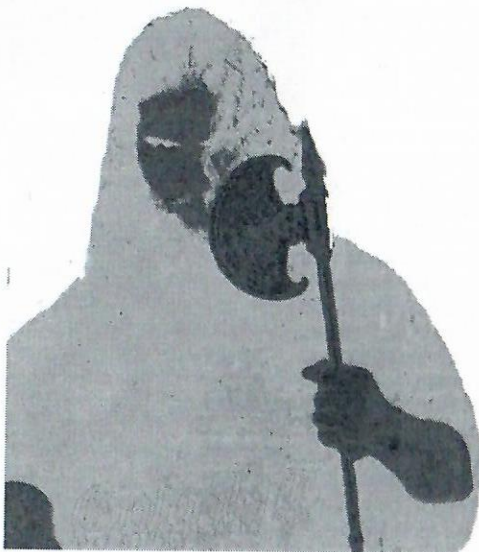
A few years ago I met some Israeli guy called Adir, one of the not many Israeli lifelong headbangers I know, who lives and breathes Metal for many years. Later I discovered that he's actually SIR BUTCHER BLOOD, the man behind the projects GOLGOLOT ("skulls" in Hebrew,

no Gaygoroth worship!) and Dark Soul. So when I was thinking about a local Oldschool band member to interview, I decided that he probably fits best! Here is the result:

Hi Adir! First of all – how are you there these days?

I'm fine, thank G-d, I'm currently working on a Golgolot promo that I want to send to the labels and on other musical projects as well.

And what can one expect from the future Golgolot stuff? How is it going to sound?



Heavy, sharp, original Metal with ideas influences and techniques that are new to the Metal world, with homage to 80's Metal, like epic Metal, of which no worthy albums were released for many years. As well with influences of Thrash metal, with full volume guitars that don't sound anorexic, But mainly – HEBREW METAL! With G-d's help!

Sounds very interesting and promising! I'm waiting forward to hearing this stuff! Please give some more information about this project. How and when was it created?

Well I never really recorded the exact date; it really was spontaneous as it started as one of my projects in the early 90's. In 95-96 it started to take the shape of what I'm currently doing, both musically and concept-wise, when I started mixing musical Hebraic elements in the music and the lyrics.

What bands influenced you during the years and how did you come with the idea of mixing the Hebraic concept in such kind of music?

During the earlier Golgolot period, it was mainly underground stuff of course. Death and Black Metal, which fitted the ideas I was trying to express with my music best (mainly the war against Christianity, and since those genres reflected close ideas, I decided that it's fitting for my message). Later I decided to base my own individual musical territory, independent from most of the scene, something to express my own personal messages and ideas. I decided to base it on Jewish folk music, Thrash and some elements from the underground extreme Metal from the 80's.

From the concept's point of view, well, in my opinion - it's ridiculous to imitate bands from other countries' with their concepts, so I preferred to deal with Jewish issues. As time passed, I also turned more and more religious myself, so it seemed to me more "correct" to make it Jewish oriented from all angles, and not only few (like the national pride and hatred towards our enemies), but also the historic-wise and culture-wise. You know, just like the Norwegian bands represent their forefathers through their music. I see no reason why any Israeli bands should not do the same thing, especially if that's what they believe in.

I totally agree, it's really ridiculous to see Israeli bands that sing about the cold winter and about other people's cultures, while we have here such an ancient and surely not less interesting culture and traditions... How was this project accepted in Israel, among the local Metalheads, and how was it accepted in the underground in general?

People abroad understood exactly what we're all about, none of them called it WHITE METAL or something like that, whether they liked it or not. I think that musically it depends on scene's orientation, for example in places like South America, where most of the listeners prefer old-school Metal, I got a lot of good feedbacks. In Europe, where most of the Metalheads follow trends – there was some positive feedback, but most of those who were interested in our music, were interested mainly because the concept seemed strange enough to for them to get their attention, even though there were people who wanted to buy our stuff there.

As for the local scene, some liked the idea, both religious and non-religious people, because it sounded serious to them. They knew that it was not a gimmick, I wasn't trying to hide the fact that I was a masorti (traditional conservative Judaism ed.) and later a orthodox religious person, and many people in the scene identified with what the band stood for.

Of course, from the very same reason, others didn't like us to say the least, because there were many leftists and liberals in the Metal scene, who understood that it was not a gimmick as well and knew that we were serious and decided to "protect the scene" sort of speak, from such a concept, so they thought that by petty mocking of us and claiming that we are a joke band, they would succeed to make people stop listening to us, or de-legitimize us from the rest of the scene... Today, most of these people aren't into Metal anymore, so I don't face the same amount of hate towards us nowadays, as there used to be years ago (especially towards Dark Soul).

As for the music, we got many both positive and negative feedbacks during the years, mainly because people were amazed by the fact that there is such a thing as kahanistic Metal. (Kahanism is a movement of Jews who want to re-build the ancient Jewish kingdom ed.)

Since what age did you start listening to Metal?

Well, I started listening to Metal from a young age, don't remember exactly when it started. I remember that it started with bands like Aerosmith, and gradually turned heavier every few months, until I started getting into extreme metal, bands like Venom, Salem and Celtic Frost came first. From then, I started to listen mainly to extreme Metal for a few years, and then I sort of "returned" to oldschool Metal. Maybe it was because of those great memories; I grew up with that sort of Metal. Today I listen mainly to all types of old Metal and some new bands in that vein, or originals.

Are you into other genres as well? Which ones?

Aside from Metal I listen to many of Jewish music styles, I think that it's reflected well through Golgolot's music. Stuff like Daiwan, Chassidic, Moroccan Jewish music etc ... I listen to Blues, such as Stevie Ray Vaughan, Gary Moore and others, like old Rock, such as Creedence Clearwater Revival, Aerosmith, Blue Oyster Cult, Brian Adams etc. I like some punk bands like Exploited and mid 90's hardcore bands, such as Pro Pain and Madall, retro hardcore like Impulse Manslaughter etc. Basically, I listen to a lot of stuff, but mainly Jewish styles and Metal.

Were you always alone in the band, or were there other people who played with you, who used to share the same musical and ideological idea with you?

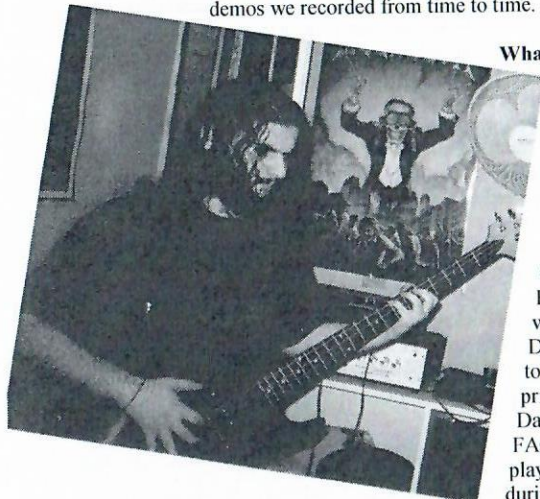
There are always guest musicians in the band, mainly friends. Most of them agree with me about my ideas more or less. There are also more or less permanent musicians, who I work with mostly during the writing process and sometimes the recording process.

I'm the main member of Golgolot, of course, because it was mainly supposed to be a personal project. After Dark Soul split up, Golgolot became my main project, and maybe one day I will turn it into an actual band. But now it's mostly a one man project, with some friends who joins for sessions with this or that kind of level of activity



By the way, talking about Dark Soul – please tell me about this project, I don't really know much about it to be honest...

Dark Soul was my main project from 1996 until 2004. This project's aim was to oppose and mock the enemies of Israel, while glorifying the nation of Israel lyric-wise and musically, by combining songs about historic battles and so on. Because of this, many people thought that we were a racist band and like an Israeli answer to "White Power" bands, hehe. Hence people either supported or hated us. Dark Soul was the spearhead of Hebrew Metal scene in Israel at the time, which featured a combination of this concept and fast, and aggressive Metal. In short, we wanted to prove that extreme Metal has a lot to offer, without mixing any keyboards or female vocals, as many bands did back then, and it doesn't have to be released by a Norwegian band in order to sound good. Most of the stuff later was went for Golgolot, since we didn't record a full length album before disbanding, but mainly demos we recorded from time to time.



What was the reason for creating another project with a similar concept, while having Golgolot? Who played with you in that project and why did Dark Soul split up?

Golgolot's aim was Metallization of Hebraic Music, while Dark Soul mostly played pure Metal. We didn't try to invent a new genre, but to combine all the extreme genres into a homogenous one... Unlike Golgolot where I try to base a new genre, that fits Hebraic/kahanistic Metal concept like a glove, so there were differences between these bands. In addition – Dark Soul was an actual band, while Golgolot was meant to be a personal project. Both of these bands had priorities with my other projects during the years, but Dark Soul was an actual band with a full lineup. FACE OF DEATH was the singer, DOOM was drummer, I played the guitars and there were some other musicians during the years, mostly bass players. The band split up

from many various reasons, mainly because most of the members became very busy with academic studies, work etc. Maybe we will restore the band activity again in the future, G-d willing...

I suppose that Golgolot never performed live, did Dark Soul have any gigs?

Dark Soul played only in front of friends on rehearsals, hehe. We wanted to arrange gigs a few times, but we didn't do it in the end. To be honest, I didn't really like the idea of live performances, because I didn't want to turn extreme music into "ENTERTAINMENT". In addition, there are some religious things I'd like to have on a gig, and I'm not sure that there are many clubs that would agree to these conditions, unless I rent the place, so such an arrangement is not an easy thing to make. But, as I said – my purpose is to turn Golgolot into a band with a full lineup, and then there will be an option of live gigs, G-d willing.

Why was Golgolot so inactive since 2001?

It wasn't, I was working on new material all the time, this just need to be given a stage in an album, and that's what I'm currently trying to do.

Do you plan to re-release the old Golgolot stuff?

I don't want to re-release the demos, but maybe one day I'll reissue Open the Wargates. Currently I want to focus efforts on recording a promo and a full length album in the future. To be honest, I'd like to release a double album, but for this I need to find a serious label that would believe it's worth the investment. I'll see what the reactions will be after sending the labels a promo that represents my current stuff. This material represents work of many years, most of which was supposed to be released already inside Open the Wargates, but I decided to release a EP first as a promo, and later to release the album, which got delayed as you can see. I hope that there will be a new album this or the following year, g-d willing

Are you going to record the promo alone, or will other guest musicians play there as well?

Probably with a drummer. There are many friends who took part in the recording process in the past, maybe they would like to participate in the re-recording process of some old songs. But a promo's aim is mainly to be sent to labels, so they hear what I've got to offer. Probably I'll also upload it to the internet, since there are many people waiting to hear the new stuff.

What is the label "The destroyer Production", where the last Golgolot's demo was released? Was it a local label? And how selective are you when it comes to giving a non-Jewish label owner in another country the rights for your music? Do you need the label to respect some religious aspects like the ones you told about in your answers about live performances?

Actually, one of the main reasons why we didn't signed to labels in the past is the fact that I wanted a label that's managed by a Jew. There's an issue with not doing partnership with non-Jews, but anyway, when it comes to "international" business, it's not the same, as if it was on a privet thing so it's not THAT necessary. Anyway – of course I'd like the label I sign with to be managed by a Jew, not because I would trust him more, but because it also fits more in terms of image. A label that belongs to a group of firms managed by a Jew would also be fine, like for example – any sub labels of UNIVERSAL fits these criteria's, including their Metal labels. THE DESTROYER was my own distro; it mainly dealt with spreading the message about Hebrew Metal and selling other underground Metal stuff in general.

Which Hebraic Metal bands are you talking about? Such as Salem and Orphaned Land? Were there any other bands with a similar concept?

Hebrew Metal means bands that have a concept that deals with the Israelite people, their history, culture etc. I'm not talking necessarily about Israeli bands. There are such bands formed by Jews who live abroad as well. There were and still are some bands: Dark Soul, Golgolot, Habiru, Warlust, Revenge, Ra'am (and other projects that I and my friends used to take part in), David Lazar, Tiferet Ha'neelam, Canon, teihu and more can be considered Hebraic Metal.

Orphaned Land and Salem maybe have some similarities with these bands, but it's not their proclaimed aim. There's no doubt that both of them have much in common with Hebrew Metal, and contributed to its forming. And I respect both of these bands, even though I don't totally agree with them about some subjects.

What's your opinion about the Metal music being released nowadays, both underground and more famous stuff? Do you follow the updates or prefer to stick to the old and good stuff?

I pretty much know what's going on in the Metal scene nowadays, but there are so many bands today and most of them are soooo boring, that it's hard to be updated all the time. I like some of the new bands, Toxic Holocaust are not bad at all for example. The Israeli scene is ok nowadays, most of the musicians can play really complicated solos, and play stuff that I don't remember myself playing when I was at their age. The scene has progressed from the quality's point of view, there's no doubt, as for the choice of musical genres they prefer to play... Well, I don't like the new Swedish Metal, I find Goregrind absolutely pointless, except for very few bands... But all in all, most of the bands here are listenable, which is an interesting fact, since most of the bands abroad are far from being like that. For example, here – if you randomly choose 10 bands, you'll see that most of them play good music, while in other countries – it's hardly one of a thousand. I like old Metal, not because of nostalgia. In most of the cases – the sound quality was terrible, but the music was better. I'm not the only one who complains about the fact that most of the albums released today don't worth a listening, because there are usually just a couple of hits in an album and the rest is just pointless. It's pity that it turned out to be a trend, it's hard to find good bands nowadays. Slough Fag is a great band for example, they try to make every one of their songs sound decent.

And here's another annoying question... Please gimme a list of your favorite 10 Metal albums ever!

There are more than 10.

That's even better! ☐

1. Overkill- Feel the Fire.
- 2-4. Megadeth - Rust in Peace, Countdown to Extinction, Youthanasia
- 5-6. Metallica - Kill 'Em All, Ride the Lightning, Master of Puppets
- 8-9. Pantera - Cowboys from Hell, Vulgar Display of Power
10. Hallows Eve - Death and Insanity
11. Testament - Souls of Black
12. Iron Maiden - everything they released since Killer until 7th Son

And there are many more albums, haha, like Manowar's stuff for example! It's not even in a particular order... I like also lots of extreme Metal, like the abyss, Hypocrisy, Salem and many others; one of my favorite albums is Salem's "A Moment of Silence". As I said - it's much more than 10, I can give you albums titles for hours, haha!

Yes, I know that it was a hard question, hehe! So... What's the last thing you'd like to tell me and the readers?

Thanks for the interview, I wish you good luck with the fanzine, it's a great thing that someone here decided to release an old-school Metal oriented one here and I'm glad to be a part of the debut issue. Those who are interested can visit our website:

[HTTP://WWW.GECOTIES.COM/GOLGOLOT](http://WWW.GECOTIES.COM/GOLGOLOT)

Or out Myspace: WWW.MYSPACE.COM/GOLGOLOTANDDARKSOUL
Or contact me via e-mail: GOLGOLOT@GMAIL.COM

Thanks for your time and the information you supplied! I hope that everything will be fine with the recording process and that your album will get released soon!



The most unappreciated Metal band's member ever is the bass player, it's a fact! So many stereotypes and jokes exist about them, making them look like ultimate retards, to say the least! If you ask me - it's absolutely wrong! And I'm not saying it because I also have a bass in my room for over two years, which I still can't play at all (I know what I'm talking about, trust me!) and I'm trying to justify my useless existence on this planet, someone who thinks that it's not fair that sometimes - fans of bands like Iron Maiden remember only Dickinson's name and not Harris', despite the fact that Steve is the "brain" behind Maiden, for example. There are many more examples of this kind, like ManOwaR, early Aria (Granovski, who wrote some of the band's best songs and later used them in Master as well) or Sodom, not talking about fuckin' Motorhead! Notice the fact that I wrote it prior to even mentioning the importance of this instrument's contribution to the music, which wouldn't have the same balls without the bass! Well, even the bass players know it! Maiden and ManOwaR are definitely not the only cases where the bass player is way more than just "the man that holds the bass", but also writes most of the lyrics (if not all of them) and is a very important part of the band in general, without which - the band might not survive. The following interview was taken with the bassassin who was one of the founders of the Death Metal monsters "Vomitary", kings of (the sidewalk) Black/Thrash GEHENNAH, and a member of meanwhile less famous projects as well. Those who aren't familiar with these bands, let me introduce you Ronnie "Ripper" Olson - my favorite bass player to have a conversation with!

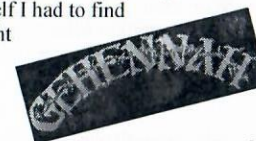


Hi Ronnie! How are you there? What are you doing lately?

Hey man! Well, I'm just chilling out and record some new stuff for "Private War" at the moment, since I lost my job by New Year's Eve, nothing much really.

You've been involved in many varied bands over the years, please describe the readers a bit about each. How were they formed? What were the inspirations? Which one is your favorite?

This might be the hardest question you can get after all these years, he he. I first started out in Vomitary back in October 1989 and for starters I handled bass and vocals but since I was piss poor at both I had to decide what to focus on, that's why I ended up just a vocalist in that band. The main object in forming Vomitary was that no one around here was playing the music we listened to and we knew that it was needed here to put some quality in our lives, nothing more, nothing less. I left the band in January 1997 due to personal differences, we had simply grown apart I guess. Due to the fact that I had put the bass guitar on the shelf I had to find another way to fulfill my needs and after a few lousy attempts Gehennah found the right lineup in December 1991 (first rehearsal actually took place in February 1992 so we count the days from that year though) and started our rocky way to the Hall of shame, ha ha! This story is still to be finished so the band is still around but not active, time shall tell what happens from here on. Since Gehennah sort of faded out somewhere along the way after we were stranded without a record deal back in 1998 and nothing much happened in any way I had to form a new project and during a really fucked up drunken binge Turbocharged was formed in March 2000. This is what I have put mostly all my efforts in the last 8 years and after some lineup changes and a shitload of recording sessions we unluckily lost our guitarist just before X-mas last year and since then things have moved really slow, this also due to the fact that we all have families by now and really struggle with having a schedule for the band that suits us all. The low season in Turbocharged again made me come up with another way to bum my bridges and one day I just sat down and recorded the first tracks with "Ronnie Ripper's Private War" - a bit cheesy putting your name in the band name like that but at least I'm alone with a band called that, right? ;)



I could probably go on forever with more details and such stuff but this is the story of my life if you cut some corners. I have no favorite among these bands, the only thing that makes any project closer to my heart is RRPW and that's simply because I can do whatever I want with it and I don't need to compromise in any way – but on the other hand: you can't go down to the rehearsal place and crank up the decibels and just blow out your thoughts with a solo project. All of the above has their own place in my golden book.

Are you married? Didn't know that... Do you have any kids? Are they already into Metal? :-)



Ha ha, me, married? That'll be the day! No, I'm not married but I do have a son who just turned 9. Unfortunately he's not into any kind of music yet, guess my burning interest has scared him off for now but of course I hope he'll pick up the flag one day.

Do you play all the instruments yourself in RRPW or do you have any guest musicians that take part in the recordings?

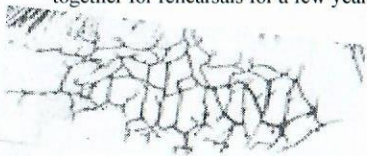
I play everything in the fashion that I do so until I have something in mind that I can't handle, like guitar solos – there I have had help so far from Old Nick from Turbocharged but I slowly get there myself, some half assed solos has been recorded by yours truly and I hope they will do even the day when the final mix is set. And, I hate to admit this, the drums, piano, horns, etc. are computer based since I don't have the knowledge or the urge to learn how to play every instrument I decide to add on a recording. I can only handle vocals and guitar or bass guitar live so if I need to add those instruments on stage one day I'll just have to look up the right people to play it, right? :) Since today's technology allows you to get the really dirty sound even with midi, why not use it as long as it sounds cool? Ha ha, I find myself defending my own stuff now but that's simply because I have always really hated fakes like drum machines and such crap – which I now have to admit comes in handy every now and then.

Well, I'm far from being an expert in sound, but the drums in RRPW sound way better than in many other bands that used drum machines and I wouldn't say that they sound FAKE! It's better in my opinion to have well done drums, rather than calling your one-man project BURZUM and playing stuff that really sucks monkey balls, even if it's all done with real instruments :-)

Well, that's true - but I have one foot in both camps when it comes to this question... I happen to like the first Burzum album and in musical terms it's no master piece but the album is good much because of the raw and unpolished aura around it... If I had pulled it off in that extent I would have gone for playing real drums myself but I never learned to play ANY drums what so ever so it's quickly out of the question. I know EXACTLY how it should sound and how I want the drums but I couldn't perform it even if my life depended on it..

Why didn't Osmose want to have another contract with Gehennah? And how come that you weren't able to find another label (like Necropolis for example) that would agree to release Gehennah's stuff? Is there any new stuff written by Gehennah, or does this band only play live from time to time lately?

The reason they gave us was that we didn't generate enough money for them to put any more time or cash in the band, just simply a matter of finance I guess. Why we didn't look for another label is a damn good question, I'm not sure if the reason was that we had a bad reputation and we knew it all too well and gave up or if we just were too lazy to get anything done... I don't have a proper answer for that, I only know that I really tried to get the band together for rehearsals for a few years but gave up when nothing happened...



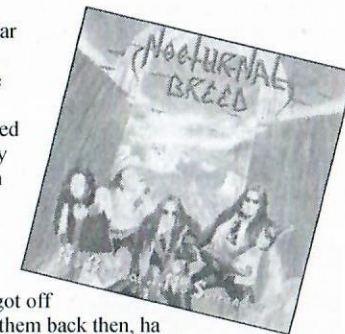
Why did Gehennah change its name from Gehenna to Gehennah back in..... 1994?

We came across a copyright issue and rather than risking a court battle or changing our name totally we decided to spell it wrong instead - the fun part is that nowadays I see our miss-spelling everywhere so it seems that a lot of people out there think it's the right one, ha ha!

We have made the scene just a little bit more ignorant ;)

Nocturnal Breed seems for to be just the perfect Norwegian parallel band to Gehennah, though their stuff started to be released around 1997, when you already had 2 albums and some demos and EP's. There were many good new Scandinavian bands that played great Oldschool Thrash those days, like Aura Noir, Infernø, Audiopain, Nifelheim, Bewitched, Guillotine etc... But fuck - even their original NO RETREAT... NO SURRENDER... album cover art seems to be inspired by your song "Bombraid Over Paradise"! What do you think about these similarities? Have you ever been in contact with the guys from NB by the way?

Ihm, could be influenced by us, sure, but it could also be a product of similar thinking and that we got our influences and ideas from the same bands you know. Sodom sure made the theme of war a part of the scene and posing like that with sunglasses and denim vests full of patches are a common thing though... I can see what you mean but I have no good answer, Nocturnal Breed released their stuff in the end of our official album career so they could easily have copied some details but I never speculate like that, you should ask them about it, he he... The only band we've been in touch with a lot is Nifelheim, they showed up on every gig for a while and we ended up on the floor together every now and then. Then we had some contact with Bewitched but that's another hostile episode and nothing good ever came out of it, just a minor detail in the old battle between bands trashing each other - but they got off easy cause our drummer would have taken them apart if he got his hands on them back then, ha ha! We also had some contact with Infernø but I personally never had any real contact with them. Looking back at it I can't understand why there was never any tour/gigs played with our bands all together, Gehennah never fitted into any festival or gig (too much punk for metal gigs and too much metal for punk gigs) and putting the bands you mentioned together for a tour would have been really cool...

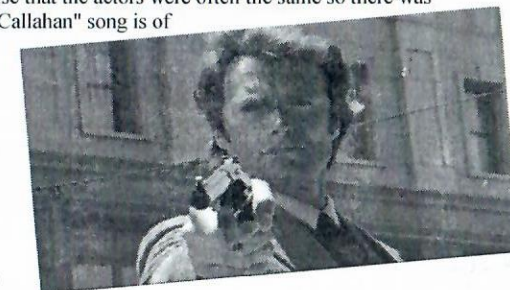


When did you start listening to Metal?

Ihm, hard to say really... I have older brothers who listened to Alice Cooper, Kiss and Black Sabbath when they released their first albums as well everything after that up until about 1983 when they lost their interest for music I guess, they "grew up" you know. I guess I first was on my own in metal around 1981 (8 years old) and kept it going for a few years until I lost the perspective and didn't listen to any music at all for a while, I watched old war movies instead. Then I guess it was around 1987 that I really found my place and I have listened ever since. It took me about a year before I played any instrument though.

War movies only, or are you also deeply into westerns? I'm asking it because of the song "Mr. Callahan told me", which's based on this cult movie, that features maybe the most cult Westerns' actor Clint Eastwood?

Well, of course I'm into westerns as well, especially the ones you're referring to! If you look back to the 60'es the war movies and the westerns were quite alike in the sense that the actors were often the same so there was no possibility to like one genre and not the other. The "Callahan" song is of course based on the old Clint Eastwood-classics just because there hasn't been enough tributes for them, just some wishful thinking that I one day can be as cool as Harry Callahan, he he...



Hehe, who needed more varied actors back then, if there were such actors as Clint and such directors as Leone? :D

That's exactly the point - they didn't have the computer animations and all this shit to rely on back then and the actors had to do their part to 100% to pull the story off, now they have to put all their skills in fighting something that's not there in front of a green screen. I like a lot of the movies of today too, don't get me wrong, but there are no true heroes in cinema today - you know they couldn't fight their way out of a paper bag but 30 years ago you really felt the possibility that Clint could shoot the legs of a mosquito flying in the horizon, ha ha!

Are you into any other musical genres? Have your musical tastes changed much over the years?

Not really, I like good music and I could listen to anything if it only "does it" for me but I must say that I'm quite old fashioned when it comes to the details that makes me tick. I listen to anything from old rock and roll to extreme metal but I prefer the kinds of bands that circle around the Motörhead-vein in some way, that's what really matters. My taste has only changed in the sense that new styles have come and I have broadened my horizon but when the day is over and I want something really close to home I always end up listening to something old and approved.

In Gehennah's song "We Love Alcohol" it was said "We won't get reach on Rock N' Roll, but we have fulfilled our dreams!". As a lifetime Metalhead who played in many bands who actually became famous (I'm talking about Gehennah and Vomitory, who are surely not the most unknown Death Metal band nowadays) but never actually made a living from it - do you agree with this sentence?

Well, I'm actually the bastard who wrote those lyrics so I'd have to say that it's taken out of real life, the amounts of time and money I/we have put into metal can never be measured in money and if I ever got it all back I'd be a millionaire for sure! I've bought two studios, one for home and one for the rehearsal place, and on top of that we have a few bass guitars and a really expensive amplifier so the cash spent is quite much and counting all the hours I spend EVERY DAY, just imagine what a contractor would take for putting the same time in refurbishing your bathroom. But then again, I never got into this for the cash so it's not something I spend my days worrying about, it takes time and money to build yourself the world you really want. As for the albums I've been involved in releasing and the merchandise/royalties: they may have paid my first bass guitar but not a single penny more.

By the way, talking about alcohol and Gehennah - whose idea was to form the HOD campaign? Was it the band's idea, or Primitive Arts' kinda "commercial trick" in order to promote the HAD 7""s series better (though they aren't sold out until today!) ?



That's a story no one knows what the hell happened I guess: I came up with the phrase on some party and I told the others that we should start this campaign called "Headbangers against disco". Nothing happened until Mr. Violence and Rob Stringburner had been drinking beer one evening and setting the rules for the membership issues a few months later, they started

Promoting it as a kind of Mafia movement and suddenly we had requests from all over the world. Somewhere along the way Paulo at Primitive Art had come up with the idea to put together the coolest bands from the scene and release a series of EP's that, put together, would form a short comic strip. It was all just another strange idea between drunken brothers and not a commercial stunt what so ever, the popularity it actually reached was nothing we would have guessed, we all did it because we thought it was a cool idea at the time.

What's your opinion about the mass-access to free music D/L?

This is the question that divides the scene in two categories: those who download and those who lie about NOT downloading. Face the fact, everyone who has a PC has in one way or another got their hands on music illegally, then if they complain about others doing the same thing with their stuff, that's their problem. I check for stuff to download on a more or less daily basis but at the same time I have everything I have ever done available for others to get at the same time. It's a blessing in the sense that your stuff spreads across the world in a way we've never seen before but it's also a curse for the professional musicians who depend on their sales. But if you think about it: metal has never been a genre you could live off so why should we even wonder about the do's and don'ts in piracy, we're fucked anyway! If your stuff spreads better, then you should also be able to play more live and draw a bigger crowd than if everyone had to buy your CD for a huge amount, then you could sell T-shirts and other merchandise that could never be put out as a torrent - and I think I speak for a lot of us when I say that I'd rather put money on a shirt that I can wear with pride than putting the same money on a CD just to hear something you only can talk about to a few metalheads in your town. I'd rather eat noodles and go on tour once a year than to eat roast beef and just see a sheet of paper how many has bought the CD. I want it up front and intimate, numbers are for math-teachers.

I agree with you about that, though I'm not really glad to see that there're so many (if not most of them) metalheads that have NEVER bought any CD's. I think that it's better to buy CD's/Vinyls/Tapes/DVD's at least if not in order to support the artist financially (it's well known that there are really FEW musicians in Metal who earn well from their CD's sales) - than at least to support good labels (like NWN!, Iron Pegasus etc.) so they could survive financially and release more good albums and re-release more forgotten classics... Do you agree with me about that?



Of course I agree to a hundred percent! The problem is that the scene and labels and bands needs to catch up on reality and the new generation metalheads will probably not even know what a vinyl is, they just haven't grown up with the same things we have and they're not to blame really. But of course we all should buy the albums and DVD's we like because someone has put a lot of money and time into producing it and they really deserve to get their hard earned cash back somehow - but since it's all out in the open and just a click away for free it's hard to resist clicking that icon and take part of a new release the same day you hear about it, you know... I can only speak for myself and state the idiotic but all too true fact that if I had spent my money on buying CD's/DVD's we wouldn't have had this interview now, I could never have bought my studio and Private War had probably never even existed more than in my head until the day I die. I hope my contribution counts for some kind of balance in my piracy but I would never use it as an excuse, I'm killing the music industry just as much as the kid next door who will never pick up an instrument... The part I feel the most sorry for is that the whole magic around collecting vinyls and such is getting lost in a digital flash, you're never a true metalhead unless you have a few vinyls in your collection, right? ;)

Personally I think that it's just the perfect format for Metal, cuz analog sound and production fits this music much more than the modern digital production (think old classic Destruction's stuff VS "Thrash Anthems" and you get the point!). It's the format which all the best Metal albums we released on originally, and it also has the biggest cover art layouts, so I prefer it over CD's for sure! But it's also great when utter posers have good Metal vinyls, since they usually sell them to me for ridiculous prices when they decide to take off their disguise and get back to their roots of Rap and Trance!

Yep, you took the words right out of my brain there, mate! Metal is vinyl and vinyl is metal, that's all there is. The smell of a new vinyl could never be replaced by the shiny plastic box of a new CD and what should we say about MP3's?? They don't smell, they don't shine - they just sound like shit if the rip is too poor - enough said ;)

So if it's not a secret, it seems that Gehennah didn't see much cash from their releases on Osmose, despite the fact that it's a pretty big and well known label, did you? And by the way - do you have any information about the Gehennah's albums print runs that Osmose did (I'm not talking about the limited vinyl LP's, but the CD's)? Because this stuff is goddamn rare and pricy nowadays...



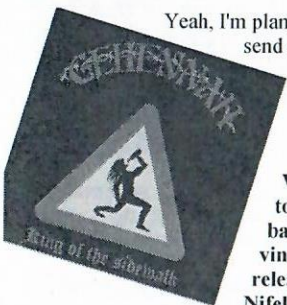
No, we didn't get much cash through that deal but we knew all along that the royalties weren't that big in their deal, the bigger part of it went to promotion and such (even though we never saw much promotion but it might have reached everywhere but here, who knows?).

I have only a vague guess/memory in how many CD's they printed and I think there were 5000 each of our two releases there ("King of the sidewalk" and "Decibel Rebel"), then if they printed more than this afterwards I have no idea. I also had no idea that they have gone up in price, last time I saw our stuff it was on budget sales and on flea markets, ha ha! Sorry to hear that you should pay a lot to get our stuff but still a quite good sign that there are people fighting each other to get their hands on it.

What do you think about MySpace?

Myspace is as good as it is bad, just the same as the downloading: You can spread your music and get the reactions in no time and you can build the network you need to get around with a band but you can also get lost among all bands that are out there - hell, I have got 4 different space myself out there so I prove my own point right now! And, not trying to sound rude or ego, but there are a lot of bands out there that should have never been heard at all at the same time as the best are all out there. It's all a matter of good vs. bad but I think Myspace is a good forum for us metallers.

Are you planning to release (or re-release) any stuff by any of your current projects? If you are, then what can we expect for?



Yeah, I'm planning to release the whole works but I just don't know how or when though. I'm gonna send out some copies to labels but if I don't get any response I'll release it myself as a demos as soon as I can afford it - being unemployed in Sweden equals total poverty at the moment so I see no solution in the nearest future I'm sorry to say. What you can expect is hard to say, your guess is as good as mine, ha ha!

Well, I would recommend you that you contact NWN! Prod. or Osmose in order to negotiate a re-release of Gehennah's stuff, whether the rights belong to the band or to Osmose. NWN! make the greatest and most dedicated high quality vinyl releases nowadays and it's cooperation with Osmose brought to the killer re-release of BLASPHEMY (CAN)'s stuff last year. NWN! Also re-released the first 2 Nifelheim's albums on CD's a few months ago, so Yusuke (NWN!'s owner) might be interested...

The thought has never occurred to me that anyone wants to see a re-release with Gehennah so I don't know if this will happen but I sure thank you for the tip, maybe there could be something figured out among the two and someone out there might get their hands on the old stuff again... Time shall tell. :)

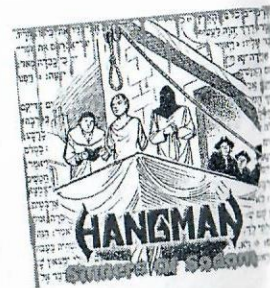
If people are ready to cut one another's throats on eGay just in order to get this stuff for such prices as 40\$ for a HARDROCKER's CD or 80\$ for its vinyl version - it means that there's an interest in your stuff for sure! Even in Israel! hehe...

I gotta check this out, it sounds totally sci-fi to me but if you say so I must believe you! Cool to know that our legacy lives on and that we have become collectors items but you should pay high prices for lowlife metal, he he.

Do you know any Israeli bands? (If you do - which ones and what do you think about them?)

I'm sorry to say that I don't know much about the Israeli scene, I guess I only know about Salem but they never caught my attention very much. Could you give me a few hints maybe? Something worth checking out?

Salem degraded a lot musically in my opinion. They did sign a contract with Season of Mist, but their new album features low-tuned sound in the MeshuggaY way and this stuff would make your oldschool ears bleed... There used to be some great Death Metal bands here in the early 90's, such as Scaffold for example, but these bands disbanded more than a decade ago, and most of them have never even released a single demo (though the demos that were released are totally impossible to find nowadays, so there's no big difference hehe). I could recommend you only that you give a listen to TANGORODRIM, who've been desecrating their listeners' years with great Darkthrone/Hellhammer influenced alcoholic Black Metal for more than a decade already. They're signed in Southern Lord records, so they're pretty famous worldwide, in terms of underground Black Metal of corpse :)



There

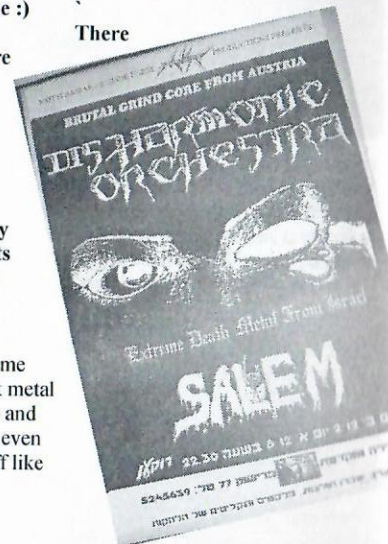
used to be also some killer Thrash Metal act named Hangman here between 2003-2006, they released to 2 demos and took participated in the Thrash Metal Blitzkrieg 7" compilation, with bands like Witchtrap (Col) and signed a contract with Witches Brew, but they split up. Hopefully their vokiller's new project's stuff will see the light of day soon, and as someone who heard some raw versions of this stuff - I can only tell you that it's gonna be REALLY worth to hear! Beside that - you can find only crappy Metalcore stuff, wannabe Norwegian 2nd wave BM rip-off projects and in the best case some Iron Maiden/Metallica cover bands that always come and go.

Seems like I have some catching up to do but also like you have the same 2nd grade bands as any other country then, he he. I must say that black metal was watered out for me when the major wave came all those years ago and these days I just can't find the interest in giving such bands the time to even judge for myself, sorry to say though... I still hang on to some old stuff like Darkthrone and Mayhem and such but I'd rather fuck to the rhythm of Motörhead, if you know what I mean, he he.

Many Israeli former Metal bands members have changed their ways of life in many original and varied ways (some became religious, so gone crazy and went to an asylum, some started to sell vegetables on the market). Are you still in contact with members of once killer Swedish bands, who you played and got drunk with back in the early/mid 90's?

Sure, the whole internet thing has made it possible to get in touch with "the old gang" again and I have some of them in reach again but we don't talk on a daily basis though. I don't have any stories like the ones you just said though, here some of the people have dropped out and you never knew what happened to them, the rest are still in the scene and are still going strong. Sometimes I feel like I'm almost alone in the scene here but then I bump into a familiar face out on the web and it's clear that we are still here but we just don't meet up like before.

What's your opinion about the young bands that play retro-thrash? Do you think that these kiddies are just ripping off the old and good bands, or do you prefer their recycle of classic stuff over utter newschool crap?



Of course I prefer anything that has the intent to do it the old way, the new "metal" ain't worth shit if you ask me, they should stick to the hardcore scene or the rap scene. You can hear in 10 seconds or less if the band knows what they are doing and that's what I judge everything by. For me and the bands I've played in there has never been any "retro", we've listened to the same stuff since it was released and that's not really retro I think, it's just a late start in playing it yourself. We got a lot of shit from those "true" metal bands in the beginning since "we were copying the stuff that you listened to in first grade in school", then a few years later the same assholes showed up in bands that "had always listened to that stuff", quite pathetic really. Other than those stupid facts I prefer retro before new shit any time.

I agree about it... When a lifetime Metalhead plays oldschool stuff, it's absolutely natural.

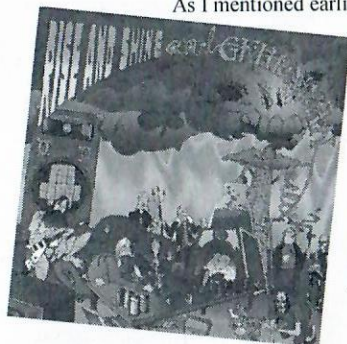


When young guys play Metal the old way - it's either because it's not their fault that they were born too late or they just wanna rip off some classic stuff. Do you listen to many new bands that keep the old traditions alive?

True, no one can be held responsible for being born too late, that's just bad luck. But it's also hard not to rip off something in 2008 since everything is more or less done already, there are only so many ways to play a guitar or drums and whatever you come up with is bound to sound like something else. I've been doing the years by now and everything I ever do is connected with either

same thing for about 19 Venom or Motörhead, I just can't get away from it so I go for the winning line with these things I have picked up along the way – and if I make the first place or fall halfway through is not up to me to judge, that's for the scene to decide, I just make sure to have a damn good time while it lasts. About playing old school or whatever, there's one thing I would like to add though: If you're going for the old school, don't take your influences from the new bands doing the same thing, go back to THEIR influences and you'll find the TRUE origins!

I saw some pictures of your recording studio at home. Did you record/produce any other bands with it, or is it only for your projects' needs?



As I mentioned earlier, I've got two "studios": one full scale covering a whole room and one small computer based one at home, the bigger one is for anyone and any band who wants to record something and trusts me as a sound engineer and the smaller one is for me only so far, simply because I can only record two tracks at a time. I hope that one day these two quite primitive studios will somehow emerge into one proper full scale studio but due to lack of money I will have to take it day by day and see what opens up further along the road. I actually produced the "10 years of fucked up behavior" EP from Gehennah in my own studio as well as some THE COFFINSHAKERS-tracks released on some vinyl a while ago. Other than that there's not much produced there except for my own stuff. Both Turbocharged and Private war has been recorded on my gears though, Turbocharged on the big rig and Private War on the smaller one.

What are your favorite 10 Metal albums of all times? Damn, you really like to see me sweat, don't you, ha ha?? My first thought is to say that it's too hard and too many albums to choose from but I'll give it a shot in no particular order spanning from pure metal to pure rock and roll:

1. Venom: "Welcome to hell"
2. Motörhead: "Ace of spades"
3. Sodom: "In the sign of evil"
4. Rose Tattoo: "Rock'n'roll outlaw"
5. Celtic Frost: "Morbidity tales"

6. Bulldozer: "IX"
7. Slayer: "Reign in blood"
8. Mayhem: "De Mysteriis Dom Satanæ"
9. Warfare: "Pure filth"
10. Macabre: "Gloom"

I have forgotten tons of albums and avoided a few to give a broad spectra of what I think are the best bands/albums now but I think I got it right.

I almost forgot to ask you to recommend some good alcohol as well! So what are your favorite drinks?

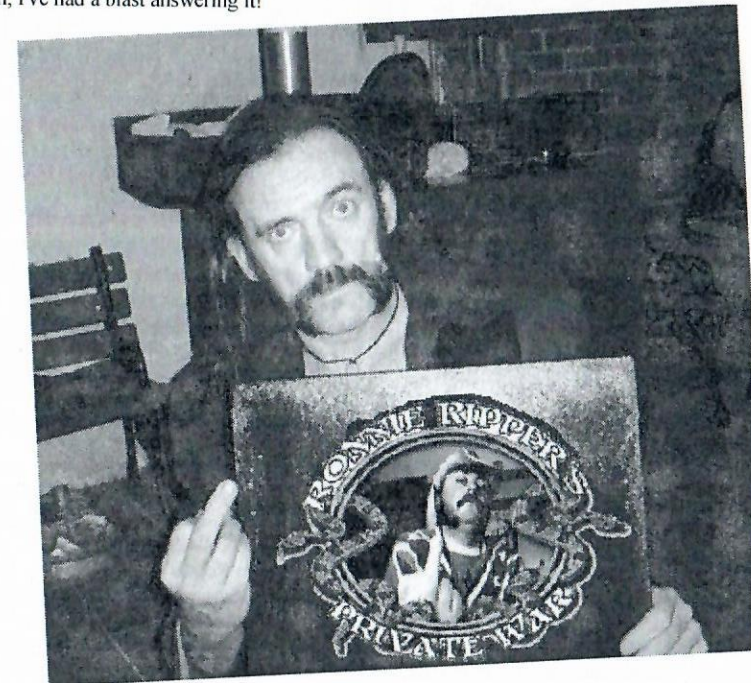
My absolute favorite is FREE BEER, ha ha! No, really, I don't have any specials like that, whatever tastes good and gets you drunk is the perfect drink. I have always wanted to be cool enough to drink whiskey but I just don't have it in me, sorry boys but I'm not a whiskey person.

Wine makes me stupid and puking and Champaign is awful - I guess there's only beer left then, huh? Oh, Alcohol and soft drinks works as well but then I get too drunk too early so I just stick with beer - it takes a while longer to pass out and behave like an asshole but I'm in no hurry, I always get there sooner or later...

What are the last words that you'd like to tell me and the readers?

Those famous last words, huh? Well, I used to have a lot of clichés to put here but I guess I'm getting old, I want these words to count these days, ha ha! The one thing I wanna tell all of you out there is: NEVER COUNT ME OUT - I'll always be here and play some dirty metal/rock and roll, no matter how many bands I have to form and watch'em burn I will never quit doing this. I just wouldn't know how to live my life without metal, this is the only thing I know and the only thing that matters. Other than that I don't have any cool statements or bombastic expressions so I use the old but oh so true phrase "...and remember: only death is real". Thanks for the interview, man, I've had a blast answering it!

No did I! Thanks a lot and good luck!



DEAD TO THIS WORLD

Despite the fact that I'm not into the majority of Scunkinavian 2nd wave BM, Immortal

always had and still has a special place in my heart, and even if they was away the corpse paint and dress pink, I will enjoy their music anyway. There are also some really killer Black/Thrash acts in Norway which I like a lot, like Nocturnal Breed. That's why I felt compelled to have an interview with a person who used to play in Immortal and recently unleashed a new project, playing killer Black/Thrash! Band your heads to Iscariah and DEAD TO THIS WORLD!

Hi Iscariah! How are you lately? First of all, I'd like to ask you about DTTW. How did you come with the idea to form this project? Do you see this band as your most important/personal project now?

After I left Immortal I felt a reoccurring need to create something again finally. My years with Immortal kept me so busy that it choked my creative side quite some, and since I was used to write for years before Immortal, it was not surprising that this happened. I really see DTTW as something which I can truly dedicate myself to, so yes, it is my top priority.

So I understand that Abbath was the main writer and you only used to play what he had written, and that's why you decided to leave Immortal, right? Looking back, how was it to be a part of this band? Are you proud of it, or do you think that you might achieve more if you spent these years in another, your own band?

Actually I am very glad I had those years with them. I wouldn't have traded it for anything. We had some killer times and some wicked memories together. It was a tremendous learning experience as well since I was basically taking care of all arrangements for setting up tours, listening sessions, studio time, plane tickets, how many damn bananas backstage, finances on tour etc etc...I think they realized after I left finally how much I actually did take care of them when they all of a sudden had to do it themselves. It ultimately lead to them signing a deal with a German management and soon afterwards they put Immortal on ice...

So you actually claim to be the reason why Immortal signed a contract with Nuclear Blast? Brave statement, I must say, haha! Do you think that now, after their comeback, they will succeed to stay as big as they were before you left, or do you think that it's just another useless comeback, which will probably bring nothing but some live performances and some disappointments?

No, you misunderstand here. I mean they signed a deal with a management to sort out all practical and administrative tasks after I left. A manager so to speak. The solution to sign with Nuclear Blast was made by the core members as with all other bigger decisions. I'm not referring to record-deals and these kinds of decisions. I think the "comeback" will see them continue where they left it and I'm sure they will be "famous" as before and their fan base will grow. As for being successful, I'm not sure I see that in terms of sales-figures and such, Immortal and DTTW are two different beings when it comes to certain core elements.

It seems that the album's title "First Strike for Spiritual Renewance" wasn't chosen randomly. So what spiritual renewance is it all about?

Yes, correct. The spiritual aspect of this is just as important as the musical part for me, so it is a tool for me to evolve further on both those levels. I might sound like a bore but it is very personal, so I decided some time ago to stop sharing this with those who does not know me personally very well.

So are you pleased with the final result of how this album sounds? Do you listen to it yourself?

Yeah, I'd say I am quite pleased, taking into consideration the budget we were on! I had to pay also 1000 US\$ of my own pocket on top of the budget, but it was worth it. Some parts of the overall mastering could have been done different though. Especially on the end part of "Hammer of the Gods" which lacks completely the lead guitars, but if we re-release it later at some point, it will be taken care of. I haven't heard the actual album for awhile now, but only some live tracks which we are considering to use for an EP-release.

you started to work on the next album already? Do you think that it's going to be similar to the first or would you like to make something different next time?

I have some bits and pieces of songs, but I decided to wait with compiling it all into proper structures until I have more or less enough raw material. Also I will try to include the other members in the writing process this time. As it seems now, the next album will have a less Thrash Metal approach and will be considerably darker than the debut. It's still too early to tell though...

How did you get to sign with Century Media? This music doesn't really sound as typical nowadays century Media stuff, don't you think so?

Actually Century Media has been showing interest in my work since back in 1997 when I was still doing Enchanted, but nothing came from it until now. It's actually just a license for North America though, since Dark Essence is the label I signed to worldwide. They sorted the license with CM since we needed a proper distribution in the US.

Yes, I guess we are not typical CM material these days although I am not very updated with what they are doing now. They have a heavy back catalog though, and if they believe in a band, history has proven that they can do good things for them.

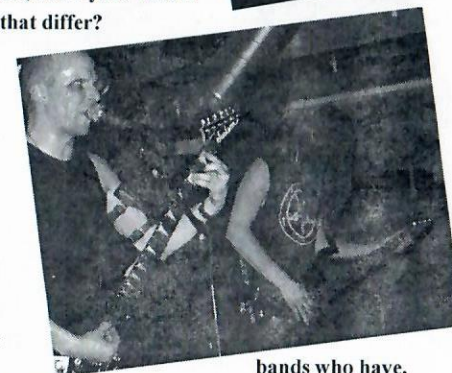
As far as I know, you're a vinyl maniac. Actually the full length is the first thing released on CD, after the vinyl only EP and split release, isn't it? So what can we expect from the upcoming vinyl version of this album on Iron Pegasus? Are there any special surprises/bonuses planned to be included there, beside the special (killer!) cover artwork?

Well it's been in the making for quite some time! Costa needed to get some funding through sales to get some cash for the printing and artworks. We decided that the vinyl should have an exclusive art, totally different from the CD-version, so I got in touch with Chris Moyon again and he did an awesome job with it. It will be released in gatefold cover with 666 LPs and 333 picture discs. Also the art on the picture disc will differ from the art on the LP-cover. We just finished the design with final updates so the files should be on the way soon to the pressing plant. Now the big question is if we should go with GZ or keep it local in Germany!

Different artwork on the Pic Disc? Sounds interesting, though I hate when I have to choose between different versions and the fact that there are collectorDs who buy copies of all the versions, thus making them get sold out fast, instead of leaving more copies for those who can't order the release just the moment it's out. I guess that you know what I'm talking about, don't you? Was it your or Costa's decision to release regular vinyl and PicLP that differ?

I think actually it was my idea since we ended up having much more artwork than we needed. However, the artwork of the pic disc is also featured on the back of the LP and the pic disc comes also with the gatefold sleeve as the LP. It's kind of all tied together. I know what you mean though of course.

By the way, talking about Chris Moyon, who did this artwork... Personally I like his cover artworks and logos very much, even though I have enough fingers on one hand to count the albums featuring his artworks I actually like... When you hear weird definitions like "Bestial Black/Death Goat War Metal" - it's clear that it's said about a band that either has a Moyon's cover artwork, or is influenced by the while using similar ones (made by other artists who imitate his style) or just dreams about having a cover artwork, or at least a logo done by master Thorncross! And though you have a song called "Goatpower" in the album, I wouldn't say that it's another Blasphemy/Black Witchery/Archgoat stuff. Actually I don't recall hearing about Black/Thrash bands that had any other Moyon "stamp" than let's say - an "Osmose" logo on the record. So how did it happen that Chris drew the cover artwork for the vinyl version of this album?



bands who have,

Yes, actually come to think of it, I don't think any Norwegian bands ever had work done by Møen! I've been a fan of his glorious work since the early drawings for Incantation, Blasphemy etc. so when I came around to preparing the demo, I had a tiny hope that maybe he would be into it. He was into it when I sent him the rough recordings so it's been an honor of proportions to have his blasphemous art adorns the releases! We are not a clone band at all but I am influenced for sure by the old gods of Beherit, Blasphemy, Sarcophago etc. even though there is not a direct musical link to them. At least not obvious links.

Well, there are always the some classic bands and albums that an old-school Metal band is influenced by, of course... It's definitely not a shame in my opinion! But yes, DTTW has its own personality as a band, I wouldn't call it a clone either...

I was always amazed by the amount of bands that an average musician in the Norwegian Metal scene usually takes part in, and you're definitely not an exception.

You used to play with Immortal, Amok, Enchanted you still play in Wurdulak, Necrophagia, Dead to this World and maybe some more bands I'm not aware of. Anyway, all these bands pretty differ in genres and each one of them probably requires its own level of dedication. So how do you succeed to share the time between work, all the bands and the rest?

Actually of the bands I am involved with only DTTW requires time for concerts and writing for me. Necrophagia and Amok are the two bands I am only involved with now and they are being lead by others. Amok never plays concerts anymore and Necrophagia tours/meets up maybe once every two years, so obviously it's not a problem for me. If it keeps at this level, then I don't mind being involved with them. Of course, if one of them, to my surprise, decided to be very active, then I would have to reconsider my involvement.

And this means that you would quite any band except for Dead to this World, haha! Doesn't it?

Well, kind of yes, but having said that I am quite confident that neither of those bands will be very active again. I also would like to add that WHEN I work with Necrophagia and Amok, I offer 100% dedication. Anything else would not be fair.

Which band contributed to you as a musician the most?

I would say Necrophagia is the band I have written the most for up through the years, but most of the material is yet to be recorded for the next album in late 2009, after the second album from DTTW.

Once I visited some guy who studied with me at his home, he is originally from Norway. I saw some article taken from some Norwegian newspaper, where some woman was shown, holding a small child in her hands there. I asked him what it was about and he told me that this is about his nephew, who had eaten his first meal in McDonald's. He also explained that his sister is not a celebrity at all, but it's just that there's lots of violence and death to write about in Israeli newspapers, while the life in Norway is much more "boring", so there's not much interesting stuff to write about.

So has Norway really turned THAT calm since Varg went to prison? How are Black Metal and the rest of heavy music accepted in Norway nowadays? Does it get much attention from the press?



Yes, it sounds a lot like a Norwegian paper. Norway's media has always painted a picture of Norway being a very safe a great country to live in (which it is), but I think it's mostly to keep people from complaining about anything. Norwegians learn from early age never to complain or make a big deal out of themselves... Never differ out from the rest, so they put little stupid news reports about cats in trees or some guy who lives in the woods playing fiddle in between horrible news from the rest of the horrible unsafe world. It's pretty incredible.

Metal in general is becoming big in Norway now, and Black Metal is no exception at all. It is nothing which shocks them here anymore. They see "scary controversial" BM stars in lousy Saturday talk shows on TV or make nature docs, so it is a music style which has been just as accepted as any other music like Dido, James Blunt and whatever other crap which sells just because people are force fed with it wherever they look. You can put anything on the telly and it will sell... No matter what!

Yeah, here in IsraHell the Metal music hardly gets any attention, but the majority of so called metalheads just eat what MTV 2 feeds them... Are you familiar with any Israeli bands by the way?

Well of course Salem springs to mind. Remember seeing their videos on Headbanger's Ball back when Vanessa Warwick hosted it in 90/91, and being quite impressed that such bands made it onto the show! Try that today!! Ha! I also remember this one band that was butchered in Nordic Vision Magazine in issue 4 or 5 (I think) which lead to the label dropping them. Haha. I can't remember what they were called though. Bishop of Hexen, maybe? Hm...

Yeah, Salem are still big here, though musically are absolutely different. Unfortunately Vanessa's prediction about Salem becoming 1 of the 10 most successful Metal bands didn't really come true, but they ARE signed in Season of Mist nowadays. A band called Bishop of Hexen does exist here, it's very melodic/atmospheric BM and their debut was released through Hammerheart back in 1997. What was that interview about? (I don't think that many people in Israel are familiar with it and still remember).

I don't think it even was an interview. If I remember correctly, it was basically a review of some release they did and NV completely slagged it, rating it a pile of total garbage. It turned into some "open letter" print in the next issue, where the band was saying stuff like "you have ruined our career and we got dropped from our label" etc. and NV took it even further of course. It was a fun read.

Haha! That's hilarious! Please give me a list of your 10 favorite Metal albums ever!

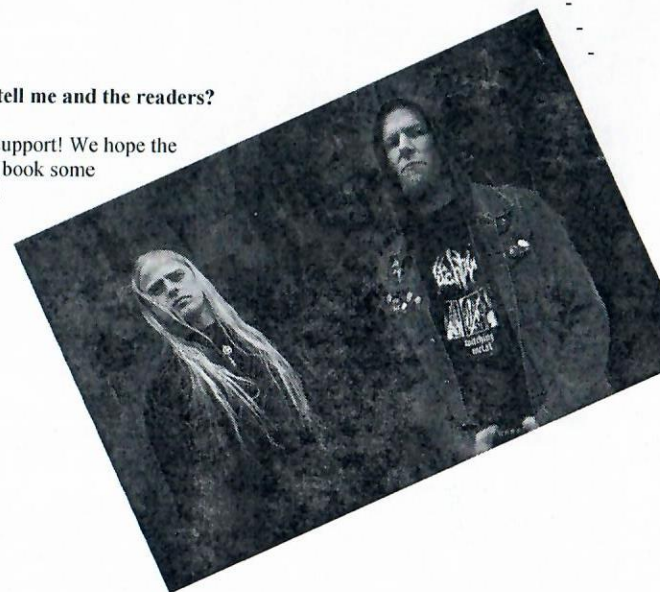
Ok, this I really hate, but TODAY it would look something like this:

- Slayer "Reign in Blood"
- Iron Maiden (Godz) "Seventh Son of a Seventh Son"
- Sodom "In the Sign of Evil"
- Celtic Frost "To Mega Therion"
- Judas Priest "British Steel"
- Merciless "The Awakening"
- Morbid Angel "Altars of Madness"
- Beherit "Drawing Down the Moon"
- Blasphemy "Gods of War"
- Metallica "Master of Puppets"

What are the last words you'd like to tell me and the readers?

Well, thanks a lot for the interview and support! We hope the vinyls will be out shortly & also we will book some gigs for desecration in Europe soon! 666

Thanks for you time man! Keep desecrating our hearing!



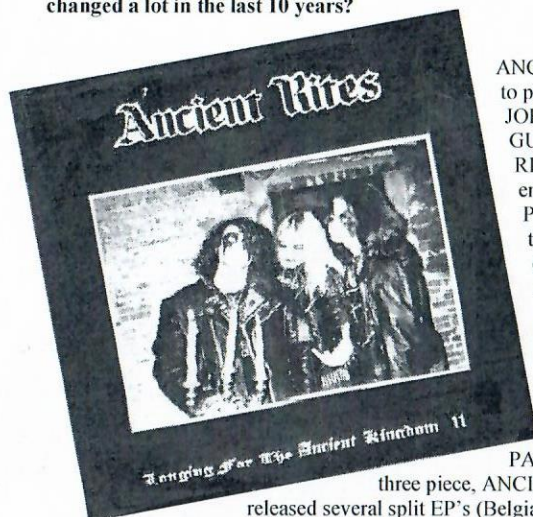
Ancient Rites

As you must have noticed, this is an Old School Metal oriented zine (doh...), dealing with "the older – the better" bands, so it was a real honor for me to have an opportunity to publish his last but not least interview with Ancient Rites' leader, taken almost a decade ago and never published before! It's recommended for both the band's fans and those who just find it interesting to see the Metal scene as it was seen a decade ago, through the eyes of a person who was into Metal back when Motorhead was the heaviest band! Thanks Adir "WarLust" for contributing the interview!

Hails Gunther ! How are thee?

Hail WarLust. All is very fine, thank you. I'm preparing myself for private trips to France (Paris), Germany and the Ardens. Just returned from the Flemish coast. It was a nice experience seeing our North Sea in winter again. After these private trips we will play concerts abroad (Ireland, Portugal, Holland, Israel, Colombia). Born a traveler, die a traveler.

Tell me a bit about Ancient Rites history and about the past members. 'Cause I know the line-up has changed a lot in the last 10 years?



ANCIENT RITES was created early '89. All members used to play in other bands before. The line up consisted of JOHAN and PHILIP (guitars), STEFAN (drums) and GUNTHER (bass/vocals). One year later the "DARK RITUAL" demo was released and spread throughout the entire underground worldwide. Soon after the recordings PHILIP died in a car accident, problems forced the band to replace STEFAN by drum roadie WALTER (STEFAN committed suicide a few years later) and JOHAN decided to leave the Metal scene. PASCAL and BART (guitars) joined and the "EVIL PREVAILS" EP ('92) was recorded and released through their own label FALLEN ANGEL RECORDS and later on through several other record companies, such as WILD RAGS (USA) and Colombian WARMMASTER.

PASCAL was fired because of a lack of dedication. As a three piece, ANCIENT RITES

released several split EP's (Belgian AFTER DARK RECORDS and Greek MOLON LAVE RECORDS), a split LP and appeared on several compilation albums. 1994 The debut full length album "THE DIABOLIC SERENADES" was released through AFTER DARK (CD version) and MIDIAN CREATIONS (LP format). Licensing deals were signed to guarantee a worldwide distribution (OSMOSE, MORBID NOIZZ). AFTER DARK turned out to be a total rip off and eventually ceased to exist leaving no penny for the band that had invested its own money in the recordings, artwork and photo sessions. In 1995 a deal was signed with Dutch MASCOT RECORDS and "BLASFEMIA ETERNAL" was released January '96. The band toured Europe and the U.K. several times playing with acts such as DEICIDE, MOTÖRHEAD, CRADLE OF FILTH, METALLICA, DISSECTION, MORBID ANGEL, S.O.D., MERCYFUL FATE, IMPALED NAZARENE, MANOWAR, BEWITCHED, VADER, SEPULTURA, MALEVOLANT CREATION, ROTTING CHRIST to mention a few.

Throughout the years of A.R.'s existence, the band had to deal with a lot of misfortune (boycotts, bomb threats, violence at concerts, ripped off for large amounts of money by labels and promoters, members ending up in hospital or dying), however - anger can be turned into power and all the hardship can be an inspiration.

May '96 BART left the band, which made A.R. a duo (WALTER & GUNTHER) work with session musicians. Guitarists of bands like PENTACLE, ABSU, KATATONIA, SWORDMASTER, LUCIFERIAN volunteered to give A.R. a helping hand. Although

strongly rooted in Flanders (Belgium), ANCIENT RITES slowly turned into an international act. On the third album entitled "FATHERLAND" (recorded February/March '98), musicians from Holland, Suomi-Finland, Germany and Belgium made their contribution, and the current line up is presented. Today A.R. are ERIK (ex-INQUISITOR, guitars), JAN "ÖRKKI" (ex-PRESTIGE/TWO WITCHES/LACRIMOSA, guitars), DOMINGO (ex-AGATHOCLES/ RENAISSANCE, keyboards), WALTER (drums) and I, GUNTHER (bass/vocals). Recently, a compilation album entitled "THE FIRST DECADE 1989-1999" was released to celebrate the tenth anniversary of the band.



Why did you use keyboards in the last album you have released "fatherland"?

As a matter of fact we always used keyboards in studio, even on our debut demo intros were created by keyboards. But we never used it in a way like other B.M. bands do. Still I think our approach is very different, more medieval/classical. Besides, guitars remain the most dominant instrument in our work.

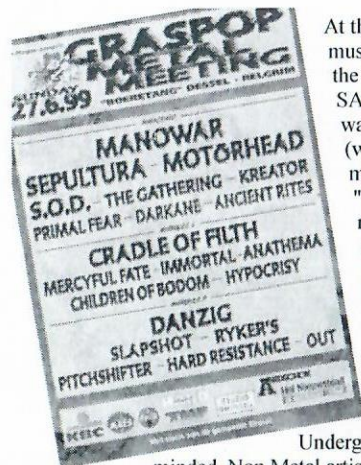
The only difference is that in the past A.R. on stage never used any keyboards; today we try to achieve a similar atmosphere live as on the album. These medieval/Folk/classical parts contribute to the medieval feeling.

How did you celebrate your 10 years anniversary?

In a modest way. We announced a gig to celebrate our tenth anniversary in the best known Metal club in my country. The same night my old faves SODOM played near by in my country, so we expected a lower turn up. Much to our surprise, our gig sold out. There were even old friends from Ireland, Holland and France who came over and even people from the other side of the world visiting Europe, took the opportunity to see us that night (band members of DESTROYER 666 etc). The sound was really killer, the band played tight, good light show, lots of smoke and an audience that knew the lyrics better than I did. No champagne, no cake with candles, no bullshit: just a show of pure adrenaline, playing a mixture of old and new songs, both band and crowd putting heart and soul into it. It was our last show of the millennium and surely we keep the best memories.

Who are the bands that influenced you the most? And who are the bands you're listening to at home?

We avoid being influenced by any other musicians since we feel originality and authenticity are important values. It is surely not the easiest way and often not rewarding, but we are not interested in imitating others or jumping on any bandwagon. We always followed our own path, regardless anyone or anything. Therefore it always has been difficult to label us. All A.R. members have a long tradition in Metal and this is reflecting on the music we create. There's this traditional Metal touch to our work, but one can also detect different types of extreme Metal, which is caused by the fact we spent so many years in the underground. This strong background is an advantage, but we also are aware of modern techniques and avoid stagnation.



At the same time, there are many medieval/classical influences in our work. Our music is a mixture of infernal aggression and melancholic atmospheres. During the late 70's we used to listen to the likes of MOTÖRHEAD, TANK, BLACK SABBATH (with OZZY!), ANGELWITCH, DEMON, JUDAS PRIEST which was the hardest music at that time, together with Punk Rock and Oi! music (which I personally also was/still am into, specially connected with misanthropic lyrics). We still appreciate their work. When VENOM released "Welcome to Hell" back in '81 and created Black Metal, we immediately related to the whole concept of that style. Today we still think highly of the early releases of VENOM, BATHORY, HELLHAMMER/CELTIC FROST, DESTRUCTION, POSSESSED, SODOM, MERCYFUL FATE. Also Heavy Metal acts such as OMEN, OSTROGOTH, IRON MAIDEN did a fantastic job. More recent bands we appreciate are MAYHEM, ARCTURUS, THY REPENTANCE, TORMENTOR (Hun), THORNS, old SARCOFAGO, old HOLOCAUSTO. Personally I listen to different styles of music. In my collection one can find all kinds of Metal, Gothic Dark Wave, Oi!, Punk, Industrial, Folk, Ethical, Classical, Garage Rock, 60's Underground, Grind, Avant-garde, Horror soundtracks, Ska, Noise. I'm very open-minded. Non Metal artists who're able to catch my interest are BLOOD AXIS, LEONARD COHEN, BRASSERS, JOY DIVISION, THE BLITZ, G.B.H., DEATH IN JUNE, DISCHARGE, SOPOR AETERNUS, FRONT 242, ENGLISH DOGS, LORDS OF THE NEW CHURCH, RED ZEBRA, DEAD BOYS, LAST RESORT, RAMONES, THE BUSINESS, WARZONE, U.K. SUBS (I was invited by this legendary Punk band for an audition in the early 80's, when I was in London, and their bass player played his farewell gig, because of other obligations at that time - I never went), SYD BARRETT, WIRE, THE SAINTS, ARBEITERKLASSE, SHAM 69, STRANGLERS, RIISTETTYT, ATARAXIA, BREL, DROPKICK MURPHYS, GENERATION X, EXPLOITED, CHAOS U.K., ARBEITERKLASSE, CURRENT 93 to mention only a few. I'm a big collector of music.



Same goes for our style. Today, the scene is overcrowded with copycats and manufactured, hyped and artificial bands that simply profit from the current trend. There are new bands I respect and appreciate but I do not like all these imitations that spoil the scene. This "overkill" of uninteresting releases definitely harms the scene and eventually will bring the style in discredit. The Cult is turning into a Circus, it occurs to me that many bands are more concerned about their corpse-paint and "evil" poses than their music. Also in Heavy/Power Metal, too many bands are imitating the 80's Heavy Metal bands, without offering anything of their own. It is a general phenomenon. In my book, copies NEVER are as good as the originals. Being a musician myself enables me to have a look behind the curtains of the music industry and I must confess - I do not like everything I see. Even our cult is corrupted to the bone and all is about money (even positive reviews, interviews can be bought).

Do you find any interest in new bands? I know a lot of the "old" black metallers don't.

I have been active in the B.M. scene since the very beginning back in '81 so I have a rather total view on the matter. With ANCIENT RITES we always had an own identity/approach, which separated us a bit from the rest of the scene. But without any doubt, we have build a road for the new B.M. generation, together with acts such as MAYHEM, BEHERIT, SAMAEL, SARCOFAGO, ROTTING CHRIST, IMPALED NAZARENE and a few others. Pioneers hardly ever gain the recognition they deserve. Many new kids in the scene only know the new generation B.M. bands who either sound Skandinavian (primitive and brutal) or Gothic (more commercial, keyboard orientated) and find it hard to accept bands who sound differently, as real Black Metal. Yet one shouldn't forget that when we started, EVERY band sounded different and original. the originators, such as BATHORY, VENOM, HELLHAMMER: each band had its

Managers, major labels and mainstream press make or break a band, only depending on how much money is invested and spent on the "product" (band). I always have this feeling that the scene was more pure and real years ago. I remember as if it was yesterday that in the early 80's it was very common to be into different styles of Metal. Metalheads were banging their heads to bands like MOTÖRHEAD, ANGELWITCH, MERCYFUL FATE and SLAYER in the local Metal pubs and went to see groups such as POSSESSED, VOIVOD, SODOM or CELTIC FROST in concert and equally loved it! It were different times and all A.R. members belong to this old generation who stood at the cradle of Black Metal and embraced the new child without rejecting the past and traditional Metal that had colored our earliest youth. There almost was like a brotherly, tribal feeling between Headbangers.

Things were less complex and somehow I have a feeling even the most popular bands were less manufactured. Maybe nostalgia is playing tricks with my mind, but at least that's how I experienced and lived the old scene. Of course there will always be great bands that keep the Flame burning. No use to complain about it, I have seen many subcultures turn into a trend. B.M. unfortunately and obviously is no exception.

How is the Metal scene in Belgium? Any bands you recommend on?

For years we have been the only Black Metal band in Belgium. Since 1994, several new B.M. acts have been formed due to this B.M. explosion. While in the past, only very few individuals were interested in our band - nowadays I see hundreds of people we never saw before wearing our shirts. And some of these new acts even play A.R. covers. In general the Belgian audience is more interested in foreign acts, so abroad to our surprise, after returning from one of our tours, much larger Belgian crowds. The situation indeed changed in a drastic way. Unfortunately, many of the people who entered the scene recently will disappear as soon as a new trend comes along. And this goes for the entire worldwide underground. Fashion victims are like a plague and many can be found within our "cult". A natural selection again will take place. There always have been interesting bands in my country, but due to a lack of support, professionalism or courage, they all disappeared into obscurity soon. I liked the OSTROGOTH mini LP ("Full Moon's Eyes", brilliant Heavy Metal, the BLACK SHEPHERD demo's (primitive Speed/Thrash with Satanic lyrics), SHELL SHOCK (MOTÖRHEAD styled band) and the ACID debut LP (raw Speed/Heavy Metal). Unfortunately, none of these bands still exist, they were 80's bands. As for the current scene: Most either sound like primitive Skandinavian Black Metal (Norwegian style) or are into the more commercial keyboard inspired "Gothic" B.M. style, and still we have plenty of Death and Grind bands. Originality is a quality they often lack.

Actually the situation does not differ from elsewhere. Demo's I recently enjoyed were the ones of OBLIVEON (now AEION), who play in the atmospheric vein (I like the piano/keyboard melodies, as a matter of fact their keyboard players became session musicians in my Goth band DANSE MACABRE) and DONAR'S KRIEG (Pagan/Black). Being a Metal musician in Belgium isn't easy. In many other countries, artists receive support from the government; being a musician is recognized as a real job. Here - only major mainstream artists (most do not even write their own music or lyrics) can achieve this. Also, important to really make it as a Metal band, is being signed to an American, English or German label. Usually these labels prefer to sign a band of their own country or Skandinavian acts, to play it safe.



we suddenly played in front of

I heard that you got a lot of problems with the bloody Christians in Belgium... Can you tell us a bit about it?

Lately we are also facing trouble with Islamic immigrant communities, because the Belgian TV showed with subtitles our track "Blood of Christ (Mohammed Wept)" (in which we mock both the Christian and Islamic prophets). State security interrogated me for hours and admitted they have investigated about our private life. Often our concerts are banned by so called democratic politicians, who disagree with our lyrics, the fact we sing about ancient traditions and empires they translate as politically incorrect. Sometimes gigs only can take place when extra security with guard dogs are hired and fences are placed around the club, to avoid attacks from Islamic fundamentalists. We are boycotted by both Christians and Muslims, by both conservative and modern politicians. All their boycotts are our inspiration.

Got any plans to release new album soon?

We are currently writing new material, but all is still in a quite early stage.

What is the best album you have released in your opinion?

To answer your question straight: I believe in everything we ever did. An artist always is most excited about his last work, I am no exception, but I still am behind the early releases as well. On "FATHERLAND", a new line up is presented. New, more technical, musicians joined the band and technical skills have improved in general. Each musician has his own style/approach (how it should be!). Originality is highly appreciated within our ranks. Every band member has a long tradition in Metal. We already were into the Metal scene even before Black/Death Metal was created. We obviously take part in that scene, but our roots and approach differ from the other bands in our style and older (traditional Metal and first generation Black/Death) and other influences shine on through as well. Also we ignore what is popular or fashionable at the moment and go our own way. We play what we instinctively feel without ever considering what the press/audience might think of it. We try to achieve a balance between aggression and melancholy, brutality and atmosphere. Unlike most other bands in the B.M. scene, we want to achieve a clear, tight and heavy sound/production. Surely we respect primitive Black Metal, but because of our ancient Heavy Metal roots, we settle for a tighter sound. We try to improve with each release and wish to avoid stagnation. It is our aim to grow without selling out and evolve in a natural way. We have a natural 80's Metal touch to our music because A.R. started in that era, but at the same time - we have a modern approach. Our sound contains different aspects of Metal and even elements of Classical, Medieval and Folk music can be detected in our music. A classical musician once told us that the structure of our songs (including the modern Metal parts) is similar to the way medieval musicians composed their music, I can't think of a better compliment. We never analyze our music, we simply play what we feel, there is no real A.R. recipe, nor are we a manufactured band. Just emotions, dreams and visions we try to put to music.



Thank you very much, Gunther! I wish you all the best with Ancient Rites! If you got anything to add, any information you want to give to our readers, you're welcome....

All is said and done, WarLust. Thank you for this conversation. I wish you all the best. Keep the Flame burning.

Merchandise orders: ANCIENT RITES
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113290 DIESTBELGIUM
Contact me at:
gunther.theys@planetinternet.be

Live Reviews

Since Israel doesn't have many bands that I actually enjoy, and some of those I enjoy don't perform live from different reasons, I don't go to many gigs. There are actually many live Metal performances here, don't get me wrong, but for me – really few are worth attending, so here are some that I've seen here lately!

Sabaton concert review (Written and contributed by Michael Vushtein and Alex Grinshpun. Thanks to Metalist.co.il crew for the photos):

Here is one band that I always wanted to see here in Israel from the moment I first heard them. And after a long wait, my hopes were fulfilled on the 11.12.2008, Barbi club Tel-Aviv.

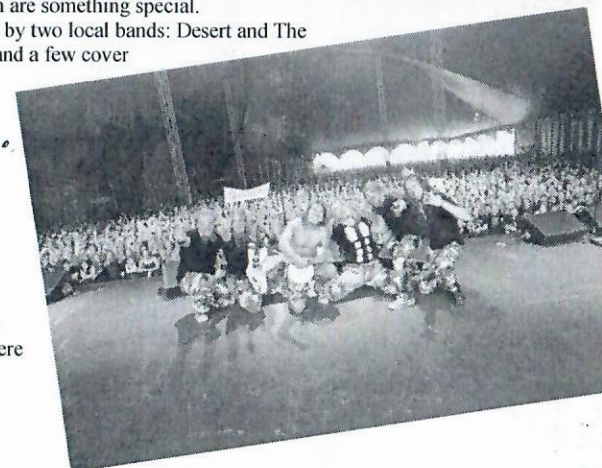
For those who don't know, Sabaton are a Power/ Heavy Metal band from Sweden. Their lyrics mostly describe historical battles and events, with a strong emphasis on WWII. And among great historical battles such as the battle for Stalingrad, the siege and capture of Berlin and the Vietnam War, Sabaton have found a warm place in their music for Israel, they have dedicated a song called Counterstrike to the victory achieved during the Six Day War. After hearing this one, how can you not dream of them playing it live in the Holy Land?

And so, after this quick introduction, we get to the moment of truth – Sabaton, playing live in Israel

The small Barbi club was overloaded with fans, there was barely enough place to breathe (not to mention stand), but nobody cared. All were waiting for one band only – Sabaton. People were chanting "Sa-ba-ton! Sa-ba-ton!" screaming their guts out even before the band hit the stage. Some event began singing the national anthem, and the whole club was singing along. Now how often

does that happen on a concert? Clearly Sabaton are something special. Before Sabaton went on stage we were greeted by two local bands: Desert and The Afterlife, who performed a few of their songs and a few cover songs such as Hammerfall's Renegade (performed by Desert) and the classical Pinkiller by Judas Priest (performed by The Afterlife).

Now it was the moment we were all anxiously anticipating. With no setbacks, Sabaton unleashed their powerful Ghost Division and took over the stage. Those who have survived the first wave of Sabaton's fine metal had to stand and face the might of their Panzer Battalion. The club was shaking; the fans were going wild and all hungry for more. Sabaton were quick to deliver and threw us all into the Fire.



In addition to their awesome music, Sabaton have a great sense of humor and it was quite amusing when Joakim (the lead singer) declared he's gonna sing about his penis in the song called The Rise of Evil (which is actually about Hitler's rise to power). Also I must note the great interaction the band had with the crowd that day. The band dedicated the songs Attero Dominatus and Panzerkampf (songs about major Russian victories) to the Russians in the crowd. But one thing was common to all, and it was when Joakim said "Tel-Aviv, are you ready to kill some terrorists?" the crowd roared "YES!" and the answer was followed by In the Name of God. Sabaton also showed respect to all the fallen soldiers and lit A Light in the Black to honor the memory of all those who died in combat.

But there was still some juice in those guys, more than enough to make the whole club jump to the beats of Primo Victoria.

The hour was getting late, the night was getting close to an end and the guys saved the best for last. It was time for Counterstrike. This was the most amazing song performance I ever had the pleasure of being present at, the crowd's reaction was like nothing I ever saw before, all those whose throats were sore gathered all that was left in them to sing along with the band during this special song.

You could see the shock on the faces of the band members, I bet they never saw anything like it and I'm sure they will never forget it. Sabaton sealed the night with a Metal Medley (which was a fusion of Metal Machine and Metal Crue).

And so we have come to the end of the night. It is hard to find the words to describe this event, it was absolutely breathtaking and mind-blowing (literally).

I have skipped a few songs here, but just to let you know what else was playing that night here is the list: Nuclear Attack, 40:1, Cliffs of Gallipoli, Wolfpack, The Art of War and Price of a Mile. I believe it is a miss for those who could not come. Hopefully after this review you will make sure not to miss it again when Sabaton are in town next time.

Hope to see all of you readers at the upcoming concerts, and hopefully on the next Sabaton gig.

Strident, After Grev and some other band (don't remember how it was called, haha!) – 13/11/08



because the wait was over and Strident got on the stage. I don't remember the whole track-list, but they played all the songs from the demo and 5 or 6 new ones, the highlight was definitely "2 Beers or not 2 Beers"! As I wrote – this band has both Germaniak influences and "softer" bay-area stuff and it's hard to get bored with their music, but the dozen of people who stayed to see this band simply let Hell break loose! Even though the guitar and bass players were most of the time focused on just standing and playing, the vokiller was going nuts during the whole show! He even came down to most with us during some of the solos! When the set was over, they spontaneously played "2 Beers..." again, and it was actually the only song I couldn't mosh while it was performed, simply because I could hardly breathe, after getting hit in the rib by someone... I think that the last good and violent Thrash gig I attended before was Hangman's last gig somewhere in 2006, but this one was almost as good! I hope to see this promising band performing more in the future!

Maidens Trib(ut)e – 1/1/09

Yes, poor us the Israelis! Since Maiden's triple performance in this country back in 1995 – the never came here again, probably because there aren't enough Maideners in this country to justify a gig that wouldn't be considered too small for this band... From time to time – some local musicians pay homage to bands like Iron Maiden, Metallica, Manowar and others, which are impossible to see live unless you fly to some Metal fest abroad.

As I've written already in Midnight's review, the more I like a band, the less I can say about it. Maiden is my favorite band EVER and even though those were just a bunch of Maiden Maniacs on the stage and not the band itself, I was really excited when I heard Churchill's speech, after which of corpse came the song "Aces High"! This is the first Maiden's song that I heard years ago, the song that actually made me fall in love with Metal! The performance was nearly perfect, except for the fact that the vokiller didn't sing all the lyrics correctly, but well – he was probably excited to replace Dickinson himself! The track list was really killer, featuring songs from their early albums, from the debut to "Fear of the Dark". The musicians were simply great and I couldn't stop banging my head during the whole set! As some old Maiden maniac later told – if Maiden themselves attended this gig, they would enjoy it very much! How can one actually not enjoy songs like "Running Free", "The Number of the Beast", "The Trooper", "Wasted Years", "Bring Your Daughter to the Slaughter", "Wratchild", "Run to the Hills" and other Maiden's classics?! It was really pity that probably because of the bombs that were falling in the south – many people couldn't arrive, but there were a few hundreds of maniacs in the crowd, both young (most of them were probably not older than 15) and way older. Now, all we need here is the real Iron Maiden's gig in this country!

***Thanks for Metalist crew for the pictures!**



Labels Guide

Here are some of the most recommended labels I've dealt with, as simple as that!



NWN! Productions (www.nwnprod.com)

Does this label really need to be introduced? Killer vinyl releases, with even more killer die-hard editions, large distro list featuring vinyls, demo tapes, zines and of corpse – CD's that cost only 5\$ a copy! Very reliable label!

Hell's Headbangers (www.hellsheadbangers.com)



If you need Metal – Go to Hell! This is HHR's, one of the biggest Metal labels in the underground slogan! Vinyl, tapes,

CD's, posters, shirts, zines, patches, DVD's, pins... Everything can be found in their huge distro list, they are known for the never-ending releases of Nunslaughter's stuff (mainly 7""). Very reliable label with good prices.



Witches Brew (www.witches-brew.org)

Small and dedicated label, managed by a German female thrasher called Cheryl that releases only CD's, though some vinyl can be found in the distro as well. Mainly great ug Metal bands are being released through this label. Violently old-school, fast and reliable!



Crush Until Madness Records (www.crushuntilmadness.com)

This label belongs to a female called Marie and was based in France a few years ago, where she used to live. No she moved to the US and keeps releasing many great underground bands on both vinyl and CD's. The distro list is not that big yet, but the label is growing bigger as time passes and much effort is put into it. Marie is an honest person and the prices are good as well.

Absolute Hell (www.absolutehell.com)

A new label that was recently formed by Tangorodrim's ex-leader. This label's aim is to release Black Metal CD's and it already unleashed the 1st release, which is the Frostgrave's CD. There is also some vinyl can be found here and the prices are totally fair and this guy is really reliable.



Total Rust Records (www.totalrust-music.com)

What would you bet that it's actually a Doom Metal label that I'm recommending, huh? Here is a great Israeli label that mainly releases different kinds of doom indeed, but the thing that attracted me the most is the large and varied distro list, which features a huge amount of albums, released by bands from MANY various genres, including every Metal-sub-genre and more! This label releases and sells only CD's and doesn't deal with other formats or merchandise though. The prices are good and once you order 5 CD's – you get another one for free!



Detest Records (www.detestrecords.com)

Originally formed under the banner of "Face Fate", this Belgian label is ran by a local oldschool to the bone headbanger called Jerry, who keeps releasing killer old-school sounding Death Metal demos on pro-tapes and is hopefully going to start releasing vinyl soon as well. The distro list is still small, but hopefully it will grow bigger in the future. Great prices of 5 euros ppd for tapes and very reliable man.



Evil Spirit Distro (www.evilspritperu.blogspot.com)

No money, just Metal! The title says it all actually! Limited releases on D.I.Y. tapes with not much effort put in them, but still done with the bands' permission, unlike many retarded south-american bootlegs. This small label from Peruvian Hell is being run by Death Invoker's vokiller Juan Carlos. Poorly done yet very cheap, and since he releases only young bands' demos – it's a great opportunity for those who missed the original bands' releases to get a copy that looks different. Of corpse it's nice to have beautiful releases with cool booklets, but it's still underground Metal, so personally I like Juan's releases and simply enjoy the music. Very reliable label with a small but good distro list, featuring mainly tapes and D.I.Y. CD demos.

Adzove Vrbe Records (www.geocities.com/avrlabel/)

Tape based small label in the small MONTENEGRO, owed by a Milovan Novakovic, who is also a great underground artist (he drew the cover and the logo of this zine and many other zines, labels and of corpse – band, mainly Black & Death Metal ones). Milovan also sings in the only 2 Metal bands that exist in his country ("Bogalj" & "Iguman") and the editor of "Zapisnik Zine". This guy is one of the most active and supportive people in the underground and a huge Black & Death (mainly) Metal maniak, and though there is just a small list of tapes in his distro, this label should definitely be supported by those who like underground extreme Metal stuff, mainly small bands.



KOROZIA radio program (www.106fm.co.il)

This is not a label for a change, but I'd like to recommend all you Metalheadz that you give this program a listen. This is an internet radio program, DJ'd by one the most dedicated die hard Metalheadz in my country and it's aired live every Thursday between 13:00-15:00 (Jerusalem time). Killer mixture of all that's good in Metal, from hard n' heavy to blackest black (mainly old school stuff, but not only), from the deepest underground to the best that mainstream can suggest!



Thanks a lot to the following supportive (in)humans:

Milovan for the logo and artwork, Tom G. Fischer & Century Media for splitting Celtic Frost again and reissuing Hellhammer's demos, Brainless (I hope you suck!), Vomit Ritual (the only US band that actually sent the promised demo!), Juan Carlos (Death Invoker / Evil Spirit), Gab & Riotor, Leon & Apokalyptic Raids, the thrashers from Crushing Jackhammer, Iscariah & Dead to this World, Ronnie "Ripper" Olson, Adir "Sir Butcher Blood", Bjorn Haga & Hod, Alex & Morbid Tendency, all the guys from Recrucify, Mike (Aggressive Tyrant) & Sacrificial Blood, all the guys from Strident (Accii Thrash blia!), Chris & Superchrist, Vecheslav & Tangorodrim/AAP, Karam & Thrash Storm, Peter & Cancerbero (Sorry again...), Gunther & Ancient rites and Adir "WarLust" for the intie, Jerry and Detest Records, Flo & Thrash Attack zine (finally English, huh?), Alon & www.Metalist.co.il Crew, Chen Sadus & Metalshop, Michael Goldstein from Salem (UP THE IRONS!), Yosuke and NWN!, Chase and HHR!, Total Rust Records, Golan for the best music on radio, Chaim Drishner / "Matahot Kvedot" zine, Neseblod Records, Cheryl and Witches Brew, Marie – keep cumming (Crushing Until Madness, haha!), Yishai Sweartz for making me believe in what I do, Michael Vushtein and Alex Grinshpun the Sabaton live review and Roy "Breakdown" Dgany for the unused (actually even USELESS", Hahaha!) review!

FUCK OFF all the irresponsible idiots who didn't send the promised stuff (no names, you know who you are and you don't deserve the advertisement!)

VERY SPECIAL thanks to ManOwaR, all those who I forgot to thank, and of corpse, last but not least – YOU, the person who somehow got a copy and read... Well, at least this part of the thanks list!

IF THIS ZINE IS TORN, WARPED OR DEFACED IN ANY WAY, PLEASE THROW IT AWAY AND BUY A NEW ONE!

And remember... Only Death is Real!